

# Bonhams



**Fine Clocks including the Clive Collection  
of Exceptional Clocks & Watches**

New Bond Street, London | 19 June 2019



# Fine Clocks including the Clive Collection of Exceptional Clocks & Watches

New Bond Street, London | Wednesday 19 June 2019 at 2pm

## VIEWING

Sunday 16 June,  
11am to 3pm  
Monday 17 June,  
9am to 4.30 pm  
Tuesday 18 June,  
9am to 4.30 pm  
Wednesday 19 June,  
9am to 12pm

**The Clive Collection sale  
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## ILLUSTRATIONS

Front cover: Lot 222  
Back cover: Lot 57  
Inside front cover: Lot 71  
Inside back cover: Lot 87  
Opposite page: Lot 81

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**Charges will apply from 9am  
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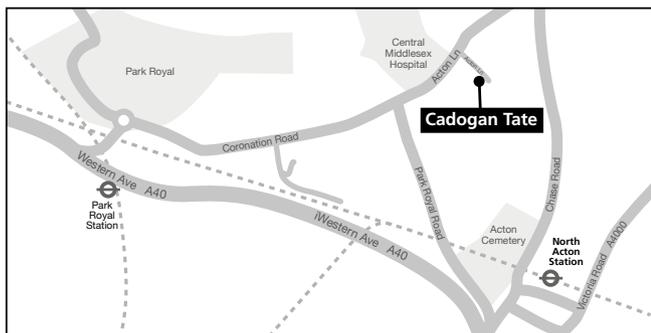
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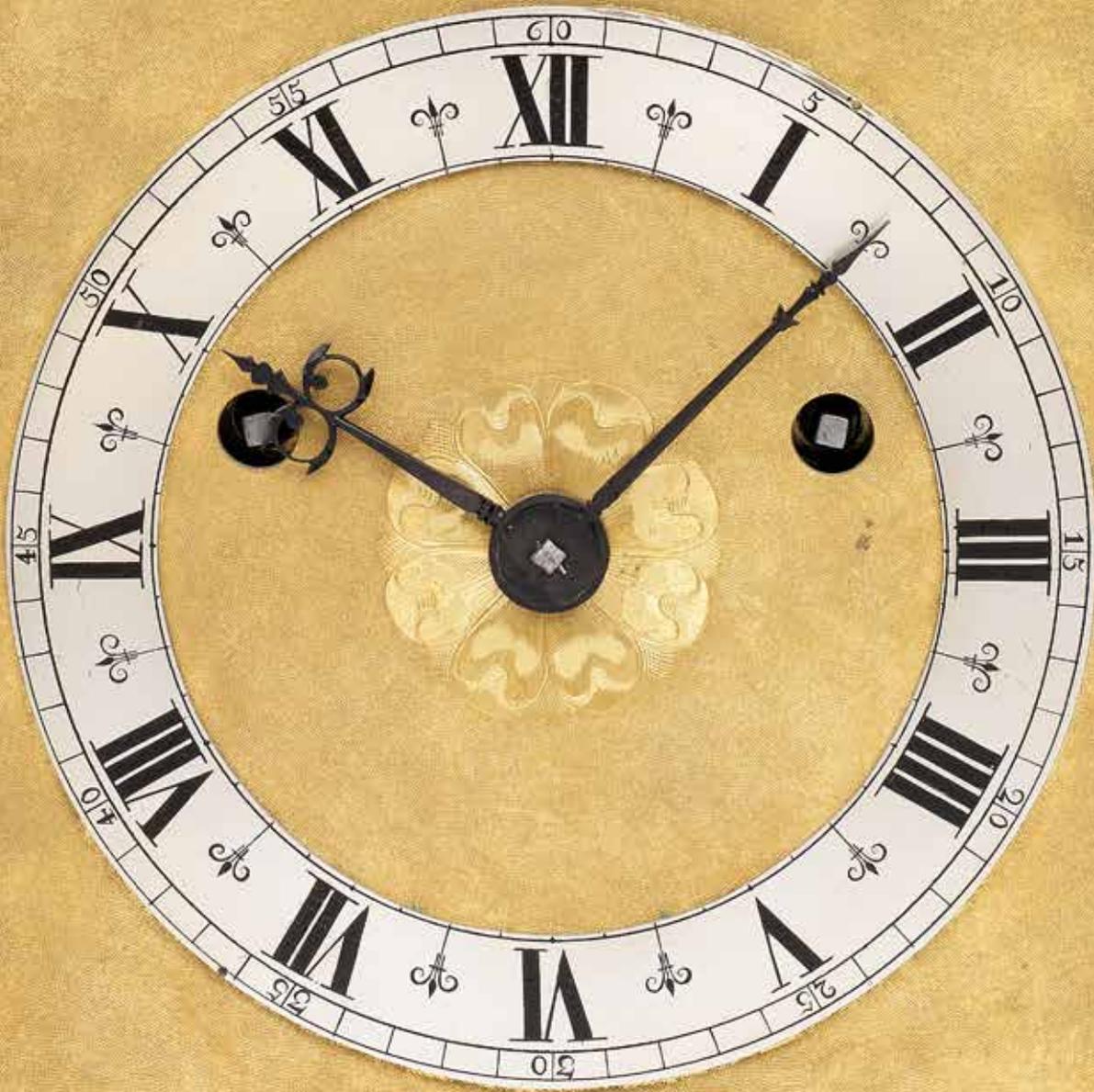


# Fine Clocks

Lots 1 - 90

## Followed by The Clive Collection

Lots 101- 107



1

**A FINE MID 19TH CENTURY FRENCH REPEATING CARRIAGE CLOCK WITH ALARM AND CALENDAR**

Drocourt, No. 6859

This fine gorge case carriage clock has an all over engraved case with large bevelled glass panels and a repeat button. The mask dial fully engraved, the enamel dial and hands over three subsidiary dials displaying day, alarm and date. The two train movement retains the original lever platform escapement, and there is hour and half hour striking with the added alarm facility. Scratched marks on the base includes the date 1868. This is the probable date of manufacture from the earlier production of Drocourt clocks. Drocourt the founder of the business handed the succession to his son Alfred in 1880. Pierre Drocourt exhibited widely during the 1860s, in Besançon, Paris and London.

J.N.Bullen 1868 etched to bottom. 17cms (6 3/4ins) (1) high

£800 - 1,200

2

**A GOOD LATE 19TH CENTURY FRENCH GILT BRASS OVAL GRANDE-SONNERIE STRIKING AND REPEATING CARRIAGE CLOCK IN ORIGINAL BOX**

The movement numbered 713.

The oval case with scrolled handle over bevelled glass panels, the rectangular white enamel Roman dial with spade hands and Arabic alarm subsidiary dial, the movement with silvered lever platform escapement striking and repeating the hours and quarters on a pair of coiled blue steel gongs. In the original velvet-lined presentation case. 18cms (7ins) high (2)

£1,300 - 1,800

3\*

**A VERY RARE LATE 19TH CENTURY FRENCH ENGRAVED BRASS MINIATURE CARRIAGE TIMEPIECE WITH PIETRA DURA PANELS**

Le Roy et Fils, 13 et 15 Palais Royal, Paris, 13281, further numbered 12547

The brass case engraved all over with running foliage on plain and matted grounds, the two side panels both featuring Lily of the Valley and other flowers in different coloured marbles with accompanying butterflies, the gilt engraved Roman dial set within a similar panel of coloured marbles featuring a pair of birds, the movement with silvered lever platform escapement and fully signed backplate. 10cms (3 1/2ins) high

£4,000 - 6,500

4\*

**A GOOD EARLY 20TH CENTURY FRENCH ARCHED CASE STRIKING CARRIAGE CLOCK AND ALARM IN ORIGINAL PRESENTATION CASE**

L Leroy & Cie, 7 Bd De La Madeleine, number 17894

The plain brass arched case with an architectural moulding to the sides, the bezel to the dial with a raised moulding around a deeply bevelled glass, the case raised on bun feet, the finely engine turned and silvered dial, the chapter ring with elegant Arabic numerals and fine brass hands, the dial signed to the lower edge on raised panels, the alarm is both wound and set from the rear of the case, the two train movement with platform escapement, the hours and half hours striking with the repeat button at the top, the movement signed as the dial and numbered 17894, the travelling case is leather covered with closing clasp. 17cm (17ins) high

£2,000 - 4,000

5

**A GOOD LATE 19TH CENTURY FRENCH MINIATURE CARRIAGE TIMEPIECE WITH FOUR PORCELAIN PANELS**

Numbered 1121

The ribbed handle over four decorated panels depicting flowers set within gilded rococo borders, the white Roman dial on a blue ground with gilded decoration and an eighteenth century scene depicting two lovers, the cylinder platform escapement with monometallic balance, the backplate stamped 1121. The lot is sold with a brass winding key. 10cms (3 1/2 inches) high (2)

£1,200 - 1,800



1

2

3

4

5

6

**A LATE 19TH CENTURY FRENCH GORGE CASED CARRIAGE CLOCK WITH FOUR SILVERED ENAMEL PANELS**

The large case with ribbed handle over an oval enamel painted plaque depicting a woman's face flanked by musical instruments and repeat button, with two painted enamel side panels with Classical figures, the matted brass painted Roman dial with silvered hands surrounded by painted grotesques and reclining Classical figures, lever platform escapement, striking both the hours and half hours on a coiled blued steel gong. The clock is sold with its original leather travelling case with original purple velvet lining with removable viewing panel. 19cms (7ins) high (2)

£800 - 1,200



6

7\*

**A GOOD AND RARE LATE 19TH CENTURY FRENCH ENAMEL DECORATED BOW-FRONTED GRANDE SONNERIE CARRIAGE CLOCK WITH POLYCHROME DECORATION**

The movement numbered 11634  
The bow fronted case with curved ribbed handle on S-scroll supports over reeded columns, decorated all over with foliate patterns in blue/red/pink and green on a light blue ground, the gilt Roman chapter ring with matching centre and set over an alarm setting dial, the silvered lever platform escapement with cut and compensated bimetallic balance sounding the hours and the quarters on a pair of blued steel coiled gongs, with three position selection lever to the underside of the base. With a double ended key. 20cms (7 1/2ins) high

£3,000 - 5,000



7

8\*

**A GOOD LATE 19TH CENTURY FRENCH ENAMEL DECORATED REPEATING CARRIAGE CLOCK**

Le Roy et Fils

The brass gilt architecturally inspired case, with Corinthian columns and capitals the square section folding handle with finely reeded central section, the poly-chromatic panels very lively painted, a black ground with Grotesque masks, the dial in similar design with Roman numerals with gilt hands, the dial signed Le Roy & Fils 57 New Bond Street, the movement with lever platform escapement. The hour and half hour striking train with repeat. 27cms (11 1/2ins) high.

£3,000 - 5,000



8

9\*

**A GOOD 19TH CENTURY FRENCH ENGRAVED BRASS GORGE CASED CARRIAGE CLOCK SET WITH THREE PINK PORCELAIN PANELS AND SIGNED PLATFORM**

The platform signed for the retailer, T.Martin & Co, 151 Regent St, London, finished and supplied by Drocourt 11232

The case engraved all over and with oval inspection panel above three porcelain panels, all depicting Classical figures in idyllic landscapes within gilt borders on a pink ground, the dial with black Roman numerals within a blue minute track set over an alarm setting disc, the movement with signed lever platform escapement with cut and compensated bimetallic balance, sounding the hours and quarters on a pair of blued steel coiled gongs, the case set to the underside with a three position selection lever. *17cms (6 1/2ins) high*

**£3,500 - 6,000**

10

**A GOOD AND RARE THIRD QUARTER OF THE 19TH CENTURY FRENCH ENGRAVED GILT BRASS GORGE CASED CARRIAGE CLOCK**

Paul Garnier, Paris, 3394

The numbered gorge case with folding shaped handle and repeat button over bevelled glass sides, the uprights, cornice and base all engraved with flowers and foliate scrollwork on a hatched ground, the rectangular engraved mask centred by the white enamel Roman and Arabic dial with alarm subsidiary dial, both with blued steel hands, the twin train movement with lever platform escapement and bimetallic balance on a silvered platform, striking on a coiled blued steel gong mounted on a block stamped F.D. The clock is sold with its original velvet lined travelling case with removable wooden front panel and original winding key 3394. *18cms (7ins) high (3)*

**£700 - 1,000**

Paul Garnier (1801-1869) was renowned for his carriage clocks. He received silver medals in the Paris Exhibition of 1827, 1834 and 1839, as well as gold medals in 1844 and 1849.

11

**A GOOD LATE 19TH CENTURY CARRIAGE CLOCK WITH THREE PORCELAIN PANELS**

The movement numbered 2462. The panels initialled LS.

The pillared case with a ribbed handle over a repeat button and elaborate cornice supported on reeded Doric-style three-quarter columns on a stepped plinth base, each side mounted with polychrome painted enamel panels depicting young lovers in Medieval costume, the similarly decorated dial with Roman plaques and blued steel hands, set within a gilded minute ring, the twin train movement with silvered lever platform escapement with bimetallic balance, striking on a coiled gong.

*19.5cms (7 1/2ins) high (2)*

**£1,500 - 2,000**



9



10



11

12

**A GOOD GRANDE SONNERIE CARRIAGE CLOCK WITH SUBSIDIARY DATE AND ALARM DIALS IN ITS ORIGINAL TRAVELLING CASE**

Numbered 2414

The case with rippled handle and repeat button with bevelled glass panels to the sides and top with the three-position grande sonnerie lever underneath the raised plinth base, the white enamel Roman dial with minute track and blued steel moon hands, with two subsidiary dials for the date and the alarm, the twin train movement with silvered lever platform escapement with bi-metallic compensated balance, striking and repeating the hours and quarters on a pair of stacked bells. Sold with an associated brass winding key stamped 6971 in the original velvet lined leather travelling case with removable viewing window. 18cms (7ins) high (3)

£1,000 - 1,500



12

13

**A GOOD, DATED, LATE 19TH CENTURY FRENCH BRASS PETITE SONNERIE GORGE CASED CARRIAGE CLOCK WITH ALARM**

Drocourt, 10757

The rippled handle over bevelled glass panels and repeat button, the base engraved '1er Janvier 1877' the circular enamel Roman and Arabic dial with Breguet style blued steel hands over a subsidiary alarm dial set within an elaborate foliate engraved mask, the movement with silvered lever platform escapement with bimetallic balance, striking and repeating on a pair of blued steel gongs (the block stamped F.D.) on the stamped and numbered backplate, with two position selection lever below marked 'Striking-Silent'. 16.5cms (6ins) high (1)

£800 - 1,200

Pierre and Alfred Drocourt were among the top makers of carriage clocks in the mid to late 19th century, having a factory at Saint-Nicolas-d'Ailermont, and in Paris at Rue Debelleye 28 and Rue de Limoges. They made superb carriage clocks that were often highly decorative and were awarded numerous medals at exhibitions, such as the Bronze Medal in Paris 1867, the Silver in Paris 1878 and the Gold in Paris 1889. The son, Alfred Drocourt, succeeded his father Pierre Drocourt sometime in the 1870s.



13

14\*

**A GOOD LATE 19TH CENTURY FRENCH GRANDE SONNERIE STRIKING CARRIAGE CLOCK WITH MOONPHASE AND CALENDAR**

Drocourt, number 27736

The gorge case with large glazed panel over moulded corners, the rectangular white enamel dial with Roman and Arabic numerals set with a moonphase aperture above V and VII, the painted moon traversing the night sky every 29.5 days, three subsidiary dials below give day of the week, date and alarm-setting, the movement with large silvered lever platform escapement with cut and compensated bimetallic balance striking the hours and quarters on a pair of coiled steel gongs, the underside of the case set with two levers: one to adjust the moonphase and another to enable striking selection. Sold with double ended winding and hand-setting key. 18cms (7ins) high

£6,000 - 9,000



14



15

15<sup>Y</sup>

**AN EARLY 18TH CENTURY FRENCH BRASS INLAID TORTOISESHELL MANTEL CLOCK**

Thuret Paris

The caddy top surmounted by an ormolu brazier over four finials and glazed side panels on outswept feet, the 7 inch circular brass dial with applied enamel blue Roman numerals, with blued steel hands, the rectangular movement with verge escapement with silk-suspended pendulum and five tapering pinned pillars, with solid numbered countwheel, (bell lacking) and large flowing signature to the backplate. Sold with a large old winding key, a case key and pendulum. 58cms (1ft 10 1/2ins) high

£1,000 - 1,500

The Thuret family were a family of Parisian clockmakers who were active during the seventeenth and eighteenth centuries.

16<sup>Y</sup>

**A LATE 17TH/ EARLY 18TH CENTURY FRENCH BRASS INLAID TORTOISESHELL BRACKET CLOCK**

Gilles Martinot, Paris

The case surmounted by a caddy top with an urn finial on lion's paws and toupie feet, inlaid all over with cut brass and tortoiseshell, the 8 inch cast gilt dial with applied Roman numerals and engraved outer minute marker with decorated centre, with steel hands and curved glass front door, the signed enamel signature cartouche flanked by two putti surrounded by garlands. The signed movement with rectangular strike on the bell set above. The lot is sold with a case key. 60cms (23 1/2ins) high

£1,000 - 2,000

An example with similar mounts and shaped lion's paw feet can be found in *La Pendule Française*, Tardy, Part I, p.101.

The Martinot family were a long-established line of clockmakers in Paris from the middle of the 16th century up until the French Revolution. Gilles Martinot (1622 -1688) was the most famous of his family and was born in Paris, he was made a master engraver before 1644 and became a master clockmaker before 1646. In 1654 he was made Valet de Chambre-Horloger-Ordinaire du Roi, and was granted lodgings at the Louvre.



16

17<sup>Y</sup>

**A LARGE MID 18TH CENTURY RED TORTOISESHELL AND ORMOLU BRACKET CLOCK**

Montjoy, Paris

The dial and movement signed, surmounted by a boldly cast open foliate finial over a waisted case on scroll feet, on the original concave-sided wall bracket inlaid all over with red tortoiseshell veneer and ormolu mounts, the 10.25 inch cast gilt dial with applied Arabic five minute divisions framing the larger Roman numerals and solid circular centre, with blued-steel hands, the spring driven movement with square plates united by four pinned tapering pillars, with pendulum and outside countwheel strike on the bell set above. 107cms (42ins) high (4)

**£1,800 - 2,500**

A similar red tortoiseshell model can be found in Encyclopedie de la Pendule Française: du Moyen Age au XXe Siecle by Pierre Kjellberg, p.76.



17

18<sup>Y</sup>

**A RED TORTOISESHELL AND ORMOLU BRACKET CLOCK**

Frizon, Paris

The caddy top surmounted by eight urn finials of two different sizes over rectangular shaped glazed side panels on elevated toupie feet with acanthus scroll mounts, with scrolling foliage on a red tortoiseshell background with a gilt plaque of two reclining prisoners of war, the dial measuring 8.5 inches with applied Roman numerals and outer minute markers with blued steel hands, the signed backplate with square plates with 6 knopped pillars with outside countwheel strike, the bell mounted on top of the case underneath the caddy top. 85cms (33ins) high (2)

**£3,000 - 4,000**

A similar style of case can be found in Tardy La Pendule Française, Part I, p. 99.



18



19

19

**A VERY RARE 19TH CENTURY FRENCH 400-DAY DURATION FOUR-GLASS MANTEL CLOCK WITH STATE OF WIND INDICATION AND ANEROID BAROMETER, MADE FOR THE RUSSIAN MARKET**

The case with moulded cornice over four heavily bevelled glass panels and a conforming base, the 4.5 inch enamel two-part enamel Roman dial with matching hands and recessed centre with running seconds and state of wind subsidiary dial graduated in five day increments up to 400 days, together with the instruction to 'wind up' at the end of the 400 day period, the spring barrel movement with an 'equipoise' pendulum mounted above and clearly visible between the clock and the enamel barometer dial signed with seven weather predictions and a scale ranging from 25 to 31 inches.

*38cms (15ins) high.*

**£4,000 - 6,000**

Comparative literature: Roberts: Mystery, Novelty and Fantasy Clocks, Schiffer, Figure 9-23 which shows an identical dial, dated to circa 1885.

A similar model was sold in the Joseph M Meraux Collection of Rare and Unusual Clocks, Sotheby's New York, June 1993, lot 64.

20

**A FINE AND RARE EARLY 18TH CENTURY FRENCH BRASS-CASED MANTEL TIMEPIECE WITH PULL QUARTER REPEAT**

Gaudron à Paris

Surmounted by an ormolu brazier on a stepped caddy top with gadrooned decoration, the sides with large glazed panels on bun feet, the 5.5inch burnished dial with applied blue and white enamel Roman cartouche numerals on a matted ground applied with a shaped nameplate, and blued steel hands, the single train movement united by four pinned tapering pillars with large spring barrel to a tic-tac escapement (with unusual Z-shaped pallets) and a silk-suspended pendulum, repeating the hours and the quarters on three graduated bells and hammers mounted in the caddy and activated via a cord at the base of the clock, signed on the lower edge of the backplate 'Gaudron A Paris'. Sold with pendulum and case key. *41cms (16ins) high*

**£3,000 - 6,000**



20



21

22

21

**AN EARLY 20TH CENTURY SWISS SILVER MINIATURE CARRIAGE ALARM TIMEPIECE WITH ENAMELLED NIGHT SCENES**

stamped Rau & Steinmeyer Geneve Pforzheim No:10964  
The case with ribbed handle over a miniature plaque, each side further set with panels depicting nightscapes with classical nymphs, the enamel Roman dial with gilt hands, the movement with lever escapement and compensated bimetallic balance, the signed and numbered backplate with subsidiary enamel alarm dial, striking on a bell below. *9cms (3 1/2ins) high (1)*

£1,200 - 1,800

22

**A RARE LATE 19TH CENTURY FRENCH GRANDE SONNERIE STRIKING AND REPEATING CARRIAGE CLOCK WITH ALARM AND ENAMEL PANELS**

The movement numbered 4627  
The cast and chased brass case of canted form modelled with foliate scrolls, surmounted by a handle of conforming design, with asymmetric bevelled glass top and repeat button, raised on scroll feet, each side set with a dark blue guilloché enamel plaque, the centre of the two side panels painted with the bust of a woman in eighteenth century costume within a gilt rocaille border, the silvered Arabic dial with blued steel hands, within a gilt painted rocaille border and garden implements, the spring barrel movement with silvered lever platform escapement and jewelled cut and compensated bi-metallic balance, striking the hours and the quarters on a pair of blued steel gongs, the backplate further set with an enamel alarm setting dial, numbered 4627. The lot is sold with a winding key stamped 3. *18cms (7ins) high (2)*

£3,000 - 5,000

23\* Y

**A LATE 19TH CENTURY GILT BRASS AND RED TORTOISESHELL MANTEL TIMEPIECE WITH PLATFORM LEVER ESCAPEMENT**

Barwise, London, 3919

The waisted case surmounted by a finial urn containing flowers on scroll feet, inlaid all over with cut brass and red tortoiseshell, the 3.75 inch white enamel dial with black Roman numerals and blued-steel trefoil hands, with bevelled glass front door, the chain fusee movement with platform lever escapement with rectangular plates with chamfered top corners. The lot is sold with an associated winding key. *35.5cms (13 1/2ins) high (2)*

£1,500 - 2,000



23

24\*

**A FINE AND RARE SECOND QUARTER OF THE 19TH CENTURY  
SWISS ORMOLU GRANDE SONNERIE-STRIKING TRAVEL  
CLOCK WITH ALARM, CALENDAR, REPEAT FACILITY AND  
CHRONOMETER ESCAPEMENT**

DuBois et Cie, Chaux de Fonds en Suisse

The rectangular five-glass case surmounted by an engine turned hand set between ball pommels, the upper section signed for the maker and further engraved 'Echappement libre à ressort deux levées et sept trous en pierre', over ribbed uprights to a plain base on button feet, all three dials silvered and set in an engine turned mask, the Roman time dial with subsidiary seconds dial intersecting the XII numeral and the engine turned centre with blued steel hands set over subsidiary dials for the alarm setting and date of the month, the movement with two large spring barrels wound through the front, the going train terminating in a shaped gilt platform with monometallic balance and jewelled detent escapement, the striking train with polished steel racks mounted on the backplate striking and repeating on two stacked bells and hammers. *18cms (7ins) high*

£7,000 - 10,000

With similarities to a clock by C.F.Klentschi sold in these rooms 8th July 2015.



25

**AN IMPRESSIVE QUARTER CHIMING BURR WALNUT-VENEERED TABLE CLOCK**

The movement and dial late 19th century, signed William Rogers, Liverpool. The case made and veneered in the mid 20th century by Vaudrey Mercer.

The caddy top over a deeply moulded cornice and two arched side panels, on a moulded base and (later) block feet, the 7.5 inch arched dial with silvered Roman and Arabic chapter ring with matted centre and shaped signature cartouche with blued steel hands, below two subsidiaries for 'Chime/Silent', and 'Chime on Eight Bells/Westminster Chimes', surrounded by foliate spandrels. The substantial triple chain fusee movement with anchor escapement to a wooden rod pendulum with cylindrical lead bob, chiming the quarters on a run of eight bells and hammers and striking the hours on a ninth bell.

The lot is sold with two case keys and a large brass winding key.  
63cms (24 1/2ins) high

**£1,000 - 1,500**

Vaudrey Mercer (1905-1993) wrote three of the great reference works of the 20th century, John Arnold & Son, Chronometer Makers, 1762-1843 (1972); The Life and Letters of Edward John Dent Chronometer Maker and some account of his successors. (1977); The Frodshams The Story of a Family Chronometer Makers (1981).

As well as a practising GP, he was also an horologist and woodworker - Mercer made the case for the present lot and veneered it himself. He was a founding member of the Antiquarian Horological Society.



25



26

26<sup>Y</sup>

**A MID 19TH CENTURY ROSEWOOD FOUR-GLASS TABLE CLOCK**

Craighead & Webb, 1 Royal Exchange, London  
With bevelled glass panels on a plinth base. The rear door with pierced metal fret highlighted with red silk, the 5.25 inch silvered Roman dial with blued steel quatrefoil hands highlighted by a silvered bevelled bezel, the twin chain fusee movement with anchor escapement and rack striking on a gong mounted on a stand stamped J.D. The lot is sold with a winding key. 30.5cms (12ins) high (2)

**£800 - 1,200**



27

27<sup>Y</sup>

**A GOOD EARLY 19TH CENTURY BRASS-INLAID ROSEWOOD BRACKET CLOCK, TOGETHER WITH A WALL BRACKET**

Barwise, London

Surmounted by an urn finial over a gadrooned top, dentil moulded cornice and arched glazed side panels to a plinth base on adjustable brass button feet, the signed 3.25 inch enamel Roman dial with moon hands and outer minute track set within a florally engraved mask centred by a basket of fruit, all framed by an angled silvered sight ring, the twin chain fusee movement with tall shouldered plates united by five turned pillars, with anchor escapement rack striking on a bell, the backplate signed, together with a (later custom made?) brass-inlaid rosewood wall bracket with single strut. *The case 29.5cms (11 1/2ins) high. Total height with bracket 46cms (18ins) high.*

£2,000 - 3,000

28<sup>Y</sup>

**A FINE FIRST HALF OF THE 19TH CENTURY ROSEWOOD TRAVEL CLOCK OF SMALL SIZE**

Brockbank and Atkins, London, No.2200

Surmounted by a faceted handle on foliate scroll uprights over a heavy bevelled glass inspection panel within a raised frame, the sides similarly glazed on an ogee-moulded base and plinth on adjustable gilt brass bun feet, the square gilt brass dial with scroll-engraved corners framing the signed Roman dial with outer minute band, and matching blued steel hands around an elaborately engraved centre, the twin chain fusee movement with underslung lever platform escapement and plain gilt balance, the going train with maintaining power, the rack striking on a blued steel gong mounted in a substantial brass block, the backplate signed and mounted with a shaped steel strike/not strike lever. *27cms (10 1/2ins) high*

£5,000 - 8,000



28

29<sup>TP</sup>

**A GOOD LATE 18TH CENTURY  
MAHOGANY LONGCASE CLOCK**

Rigby, Charing Cross

The hood with swan neck pediment over canted front angles and a matching trunk with flame veneered door, on a panelled base with apron, the 12 inch square silvered brass dial with engraved Roman and Arabic numerals enclosing the subsidiary seconds dial and chamfered date aperture, with particularly fine heart-shaped blued steel hands, the weight driven movement with shaped frontplate and five knopped pillars, the going train with anchor escapement and with rack striking on a bell. With winder, brass-faced pendulum and a matching pair of brass clad weights.

*208cms (81 1/2ins) high*

**£2,000 - 3,000**

30<sup>TP</sup>

**A GOOD 19TH CENTURY BOXWOOD-  
STRUNG MAHOGANY VIENNA EIGHT-  
DAY WALL REGULATOR**

Franz Heckel, Vienna

The architectural case with triangular pediment over six glazed panels including a long 'lift-out' trunk door, raised on a concave lower section, the 6.75 inch one-piece silvered Roman dial with minute band and slender Roman numerals with tapering blued steel hands, the weight driven movement with four plain pillars uniting the slightly arched plates, with delicate deadbeat escapement to a bright-polished pendulum with steel shaft and lenticular brass bob, with small brass weight and crank winder. *89cms (2ft. 11ins) high.*

**£2,000 - 3,000**



29



30



31

31

**A LATE 18TH CENTURY MAHOGANY AND BRASS MOUNTED BRACKET CLOCK**

Robert Wood, London

The caddy top surmounted by four gilt brass corn finials, handle and swagged garland over canted front corners with fish scale side frets on a moulded base and ogee bracket feet, the 6.5 inch signed silvered Roman and Arabic dial with matted centre, blued-steel hands and date aperture with subsidiary centred by foliate spandrels, the four pillar twin fusee movement mounted on a seatboard with verge escapement rack striking on a bell, the backplate and apron engraved with foliate scrollwork centred by a ho-ho bird, and a short pendulum bob pendulum. The lot is sold with a winding key and two case keys. 51cms (20ins) high (4)

£3,000 - 4,000

32

**A GOOD MID 18TH CENTURY BRASS-BANDED MAHOGANY TABLE CLOCK**

William Nightingale, London

The bell top case with single handle and pine cone finials over circular and shaped fish scale frets on a moulded base with brass banding and ogee bracket feet, the 6.75 inch arched brass dial with strike/silent over the silvered Roman and Arabic chapter ring, matted centre, shaped signature plaque and date with gilt-brass foliate spandrels, engraved pendulum aperture and blued steel hands, the movement with knife edge verge escapement twin gut fusee repeating the quarters on a run of 6 bells, with another for the hour, the signed backplate with engraved foliate scrollwork and engraved apron. Sold with one winding key and two case keys. 52cms (20ins) high (4)

£4,000 - 6,000



32

33

**A GOOD 18TH CENTURY BRASS MOUNTED MAHOGANY QUARTER STRIKING MINIATURE BRACKET CLOCK**

Marriott, London

The moulded pagoda caddy top surmounted by a flaming urn finial over gilt Rococo side frets backed with burgundy velvet with foliate mounts on raised c-scroll feet, the circular white enamel 3.75 inch dial with Roman and Arabic numerals and outer minute band with gilt hands surmounted by a subsidiary dial for strike/silent.

The twin fusee movement with shaped plates, with verge escapement sounding the quarters on two bells, the signed backplate and engraved apron with foliate scrollwork and a potted plant on a table. The lot is sold with a case key and a winding key. 41cms (16ins) high (3)

£5,000 - 8,000



33



34

34

**AN EARLY 18TH CENTURY WALNUT TABLE CLOCK WITH HOUR REPEAT**

John King, London

The bell top with central handle over a moulded cornice and circular and shaped silk-backed sound frets to the sides, on a moulded base and block feet, the 7.75 inch arched brass dial with strike/silent dial over a Roman and Arabic chapter ring, the matted centre with mock pendulum aperture and chamfered date, the twin fusee movement with five knopped pillars, (now with wire line and anchor escapement), rack striking on a bell, the backplate most unusually centred by an engraved scene of a woman kneeling in front of a turbaned man brandishing a scimitar, within foliate scrolls. 56cms (22ins) high.

£1,200 - 1,800



35

35

**A LARGE LATE NINETEENTH CENTURY FRENCH GILT-BRASS SINGING BIRD CLOCK**

H&F 4640

The gilt-brass case with bevelled glass front and side panels on moulded bun feet surmounted by a circular clock movement with white Roman and Arabic enamel dial with blued steel hands, striking the halves and hours on a bell, and further activating the singing bird set in a naturalistic setting below, with separate movement housed in the base. *49cms (19ins) high (1)*

**£4,000 - 6,000**

A similar example is illustrated in *Mystery, Novelty & Fantasy Clocks* by Derek Roberts, p.215, Fig.18-13.

**Provenance:** Sold in these rooms December 2016.

36

**A LATE 19TH CENTURY FRENCH ROTARY CLOCK BY FARCOT**

Farcot, numbered 13632

The black marble case surmounted by a spelter Classical figure twisting on a circular marble plinth, holding a brass pendulum with silk suspension, protruding side bosses with leopard's heads on raised lion's paw feet at the front and raised feet at the rear. The circular black marble dial with engraved Roman numerals, brass hands and Greek key bezel with a bevelled glass front door, highlighted by foliate scrollwork the twin train movement with outside countwheel striking halves and hours on a bell. *63cms (24 1/2ins) high (2)*

**£2,000 - 3,000**



36

37

**A LATE 19TH CENTURY FRENCH MYSTERY TIMEPIECE WITH SUSPENDED GLOBE PENDULUM**

Robert Houdin, Paris

The cast spelter figure of a Classical woman, her outstretched arm holding a pendulum rod, mounted on a bow fronted plinth on lion's paw feet. The signed circular 7 inch bevelled glass dial with Roman numerals, secured into the top of the gridiron pendulum terminating in an enamelled metal globe decorated with gilt stars, containing the eight-day movement with anchor escapement. 49cms (19ins) high

£3,000 - 5,000

A similar double figure example of this clock was sold at Skinner auction house on 25 April, 2015 Lot 139.



37



38

38

**A RARE 19TH CENTURY FRENCH BLACK MARBLE MYSTERY CLOCK WITH CHILD IMPULSING THE PENDULUM**

Surmounted by the figure of Ceres, her raised left arm supporting the gilt pendulum terminating in a glass bob, on a shaped plinth base set with lion's mask side handles and lion's paw feet, the 3.75 inch dial with gilt Roman numerals and shaped hands, the twin train movement with the stamp for Samuel Marti and 'Brevete' with crank and stirrup escapement striking on a bell. 58.5cms (23ins) high (2)

£4,000 - 6,000

A similar example of this clock is illustrated by Derek Roberts, *Mystery, Novelty and Fantasy Clocks* (Atglen 1999), p. 251 fig. 21-9. The bell striking movement by Samuel Marti has a Brocot escapement and is attached to a complex counter-balanced pendulum mounted to the side and connected to the child above, thus gently rocking it to and fro whilst it pulls the pendulum with a silk thread.

A similar example sold in these sale rooms on June 8 2015, Lot 121.

A similar example sold in the Joseph M Meraux Collection of Rare and Unusual Clocks, Sotheby's New York June 28 1993, lot 457.

**AN EARLY 19TH CENTURY BRASS MOUNTED MUSICAL BRACKET CLOCK WITH SELECTION FOR EITHER 'FORTE' OR 'PIANO' SOUND TO THE 14 HAMMERS AND BELLS ALSO 'TING TANG' CHIMING THE QUARTERS ON A FURTHER TWO BELLS**

Gravell & Tolkein No.3266

The mahogany case surmounted by a pagoda top over four finials and a well moulded cornice supported on canted top fluted pilasters, side lions mask handles and fish scale side frets to a plinth base on shallow ogee arched brass feet, the 8 inch arched brass dial with large twin subsidiaries in the arch for Music & Strike/Silent and a choice of six tunes comprising:

Allemand,  
Dance,  
Reel,  
Song,  
Rondo and  
March

centred by a smaller subsidiary to regulate the volume of the tune 'Forte or Piano', the silvered Roman and Arabic dial with inner concentric date and plain signed and numbered centre, the substantial signed and numbered movement with thick plates united by six knopped pillars, the backplate with engraved running border, deadbeat escapement ting-tang quarter chiming every 15 minutes and playing one of the six tunes on every hour on 14 bells and hammers. 71cm (28in) high

£5,000 - 7,000



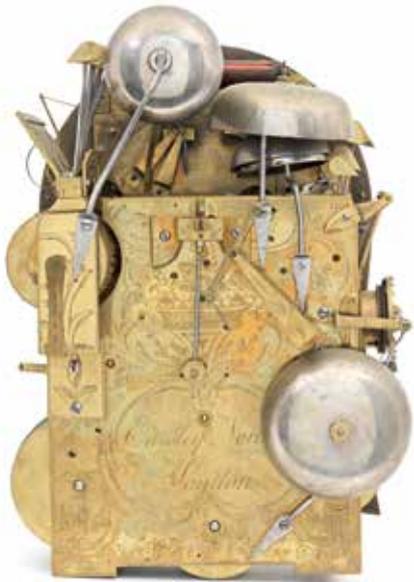
**A LATE 18TH CENTURY MAHOGANY QUARTER REPEATING  
MUSICAL TABLE CLOCK WITH 8 BELLS AND ALARM**

Eardley Norton, London, No.w1808

The bell top with five finials over canted angles set with gilt female term mounts between glass side panels and brass handles on a moulded base with foliate scroll feet, the arched brass dial signed in a recessed reserve with two subsidiaries for strike/silent and six tunes - March/Dance/Minuet/Gavot/March/Air, gilt spandrels and silvered 7.25 inch Roman and Arabic chapter ring enclosing a finely matted centre with chamfered date aperture, the twin gut fusee movement mounted on a seatboard with deadbeat escapement and rack striking on a bell for the hours, repeating the quarters on a run of 8 bells and 15 hammers, the highly engraved backplate signed in a monumental cartouche with a pattern of flowers and foliate scrolls with two repeat cords. The lot is sold with a case key and an associated winding key. 63.6cms (25ins) high (3)

**£10,000 - 15,000**

The bottom of the seatboard signed 'Aaj, G. Scotuimer 1131, Folkstone.'  
The bottom of the case inscribed '1808.'





41

**A RARE MID 18TH CENTURY DOUBLE AUTOMATA TWELVE-TUNE MUSICAL TABLE CLOCK PLAYING ON 24 HAMMERS AND 12 BELLS**

Thomas Monkhouse, London

The bell topped case with five original finials over a moulded cornice and four term figures to each canted corner, on a stepped base raised on brass block feet, the 8.5inch arched dial surmounted by a silvered arc detailing the choice of twelve tunes:

Cassino, Minuet; Cicely Badger; Sukey bids me; Minuet; Scots Bonnet; March; Birks of Abergeldie; The Waterman; Lungolee; Air de Jolie; The Egg Hornpipe,

over a polychrome painted scene depicting a male and female musical quintet featuring two standing woodwind musicians and three seated string musicians (the latter three originally with articulated arms bowing, one now remaining), over a recessed scene of a couple dancing, each figure comprising of two shaped and painted pieces hinged at the waist to emulate separate upper and lower body movements, each moving as the tune plays out, and performing in front of a painted audience, the dial with subsidiaries for Chime/Silent and Strike/Silent over a silvered Roman and Arabic chapter ring with recessed signature plaque to the painted centre, with date aperture, the massive triple chain fusee movement with fancy T-shaped plates, united by eight knopped pillars, with original verge escapement rack striking the hours on a large bell playing one of twelve tunes on 13 graduated bells and 24 hammers, the shaped backplate engraved with foliate scrolls surrounding the signature Thos Monkhouse, London. 70cms (27 1/2ins) high

**£12,000 - 18,000**

Cassino, registered in 1770, is a march or a country dance tune, very popular in England and America from the end of the 18th century, but probably French in origin.

Scots Bonnet, also known as Blue Bonnets Over the Border, is a Scottish Reel first registered in 1757.

Birks of Abergeldie, a Scottish Reel first registered as “Abergeldie” in 1694. Robert Burns set lyrics to the melody in 1787.

The Waterman is from the 1774 comic opera by Charles Dibdin (1745-1814). The lyrics are the following:

And did you not hear of a jolly young waterman,  
Who at Blackfriar’s Bridge used for to ply;  
And he feather’d his oars with such skill and dexterity  
Winning each heart and delighting each eye;  
He look’d so neat and row’d so steadily,  
The maidens all flock’d in his boat so readily,  
And he eyed the young rogues with so charming an air,  
He eyed the young rogues with so charming an air,  
That this jolly young waterman ne’er was in want of a fare.

Egg Hornpipe, also known as Fisher’s Hornpipe, extremely popular Reel and recorded in 1799.

New Lungolee an Irish Jig, lyrics were added by Thomas Moore (1779-1852) and named Dear Harp of My Country.

Cicely Badger is a minor character in Samuel Richardson’s novel, The History of Sir Charles Grandison, published in 1753.

Sukey Bids Me, a country dance printed in the The Universal Magazine of Knowledge and Pleasure in 1749.

**Comparative Literature:** Ord-Hume, The Musical Clock, front cover.





42<sup>TP</sup>

**A LATE 17TH CENTURY WALNUT MARQUETRY LONGCASE CLOCK WITH TEN INCH DIAL**

John Chatfield, London

The case with blind frieze and spirally turned columns over a long door with lenticle amid four shaped boxwood lined panels of bird and flower marquetry on a matching base, the 10 inch square brass dial with single line border and elaborate winged cherub head spandrels framing the silvered Roman and Arabic chapter ring, finely matted centre, small subsidiary seconds dial and chamfered date aperture revealing the stylised dates 1-31, with replaced blued steel hands, the weight driven movement with five knopped and ringed pillars, bolt-and-shutter maintaining power to the going train with anchor escapement, striking on a bell via a small solid outside countwheel. 189cms (74ins) high

£3,500 - 5,000

43<sup>TP</sup>

**A LATE 17TH CENTURY WALNUT MARQUETRY LONGCASE CLOCK WITH RARE INLAY**

Thomas West, London

The case with caddy over turned columns, the trunk with foliate scroll border framing the long door inlaid with two family coats of arms, on an inlaid base, the 12 inch square brass dial with crown-and-cherub spandrels framing the bold silvered Roman and Arabic chapter ring. A finely matted centre with subsidiary seconds dial and engraved date aperture, the movement with five (originally six, one removed) knopped and ringed pillars, (later) deadbeat escapement and rack strike on a bell (some restoration to the movement including a replaced strike/silent lever), now with a wooden rod pendulum suspended from a heavy cock mounted on the backboard and terminating in a substantial brass-faced lenticular bob. 231cms (90 1/2ins) high

£5,000 - 7,000

44<sup>TP</sup>

**A LATE 17TH CENTURY MARQUETRY INLAID LONGCASE CLOCK**

Henry Bradley, Exchange Alley

The rising hood with overhanging cornice over a blind frieze on turned columns to a long door with three good panels of floral and bird marquetry, on a similar base, the 11 inch square brass dial with elaborate winged cherub head spandrels framing the silvered Roman and Arabic chapter ring with small five minute numerals and large fleur de lis half-hour markers to a matted centre with subsidiary seconds dial, ringed winding squares and decorated centre and date aperture. The weight driven movement with anchor escapement and outside countwheel striking on a bell. (Case of the period, but probably associated). 203cms (79 1/2ins) high

£6,000 - 8,000

42



43



44



45

45

**A MID 19TH CENTURY GILT BRASS STRUT TIMEPIECE IN THE ORIGINAL CASE**

Attributed to Thomas Cole, retailed by Boxell, Brighton

The lozenge shaped case on hinged support with engraved silvered 3 inch Roman dial set within a Gothic border, with spring driven movement the rear backplate with the option for 'S' and 'F'.

The lot is sold with the original lozenge shaped purple velvet lined case and winding key stamped 5. *15cms (5 1/2ins) high (3)*

**£1,500 - 2,500**

46\*

**A SMALL LATE 19TH CENTURY 'LIGHTHOUSE' NOVELTY TIMEPIECE**

The silvered and brass case in the form of a lighthouse with a glass light surmounted by a domed top with flag finial skirted by a fretwork balcony, over a circular white Roman dial and brass bezel with blue-steel hands, on a plinth base. The movement with visible duplex escapement and glass-framed balance to simulate the rotating beacon. This lot is sold with a winding key. *27cms (10 1/2ins) high (2)*

**£1,200 - 1,800**

A similar model can be found in *Mystery, Novelty & Fantasy Clocks* by Derek Roberts, p.257, Fig. 22-7.



46

47\*

**A FINE AND RARE MID 19TH CENTURY ENGLISH TRIPOD TIMEPIECE**

Thomas Boxell, Brighton, number 830.

The 6 inch silvered dial with outer minute track enclosing the Roman hours, a subsidiary seconds dial set below XII over a finely engraved pattern of foliage and berries around the shaped signature cartouche 'Thomas Boxell, Brighton', with elegant blued steel hands, set behind glass within a plain brass bezel mounted on a pair of octagonal-section tapering and curved uprights meeting at a framed plumb bob mounted at the apex, their front surfaces engraved with running foliage against a finely cross-hatched ground. The single going barrel movement wound via a square set below the bezel at VI, with a six wheel train, (each wheel of five crossings) set between a pair of plates united by turned pillars, the backplate of shouldered outline and cut with an aperture to allow for viewing of the Brocot-style deadbeat 'scape wheel and pallets, with a pendulum terminating in a 2.25 inch diameter polished spherical bob reading against a silvered beatscale mounted on a sprung brass holdfast, the circular base gilded and engraved with three large panels of foliate scroll engraving and three levelling screws. On an ebonised wooden base and circular brass baseplate. Protected by a tall glass dome. 48cms (19ins) high. Height to the top of the glass dome 53cms (21ins) high.

**£10,000 - 15,000**

For a discussion of Thomas Cole's tripod clocks see Hawkins, J.B. (1975) *Thomas Cole & Victorian Clockmaking*. Sydney: Macarthur Press, pp.102 - 114. Hawkins estimates that no more than 75 of these clocks were ever made and that many are variations on a theme, ranging from the masterpiece retailed by London & Ryder raised on a glazed ebonised base now housed at Belmont, illustrated on page 107 and described as "one of the finest English 19th century decorative clocks in existence." To the romantic versions with pendulum bobs cast as pots over a fire (p.110). The current clock uses his classic spherical bob, the benefits of which were described in the *Horological Journal* of November 1896, page 35 as "The pendulum bob is made of a spherical form, 1st, for concentrating the weight of matter in the smallest space; 2ndly, for reducing atmospheric resistance; and 3rdly, for preventing the tendency to rotate with the axis of the rod."

Thomas Boxell of Brighton is recorded by Hawkins as one of the retailers of Cole's work, although at the time of publication, only one example had been found. Boxell established his business as a Watch and Clockmaker at 55 Albion Street, Brighton in 1845 and had another five addresses over the following 40 years or so. Interestingly, the sole other example found by Hawkins was another tripod clock and is illustrated on page 112. Like the current example, it has square-section engraved pillars, a glazed engraved dial with running seconds and is surmounted by a plumb bob in a cupola, it also employs Coles pendulum locking system. It is signed and numbered Boxell, Brighton, 1052 and dated to circa 1864.





48

48<sup>YΦ</sup>

**A 19TH CENTURY TWO-DAY MAHOGANY MARINE CHRONOMETER**

Parkinson & Frodsham, Change Alley, London, number 3947. The dial further engraved S.S. BOLLINGTON GRANGE.

The three part case with inset brass plaque to the top and an inset maker's plaque and number plaque to the front panel over brass side handles, the 4 inch signed silvered Roman dial with minute band enclosing the blued-steel hands, subsidiary seconds dial and power reserve, the circular plates united by four turned pillars, with maintaining power to the chain fusee, the blued-steel freesprung helical spring with diamond endstone and cut and compensated bimetallic balance with circular shaped timing weights and Earnshaw type detent escapement, signed in full ' Parkinson & Frodsham, Change Alley, London' set in a heavy brass bowl suspended in gimbals with a tippy key and case key. 19.5cms (7 1/2ins) high (3)

£1,500 - 2,500

Parkinson & Frodsham was founded at 4 Change Alley, Cornhill in 1801. They specialised in both marine and pocket chronometers. The firm soon developed an extensive export trade, chiefly in Northern Europe, in addition to supplying the Admiralty and a number of shipping companies.

The mid section of the case carries two printed labels, one for Kelvin, Bottomley and Baird (obscured) and another for Kelvin & Hughes 'Cleaned London, June 1949'.

49<sup>YΦ</sup>

**A 19TH CENTURY TWO-DAY ROSEWOOD MARINE CHRONOMETER**

Charles Frodsham, 84 The Strand, London, No: 2672

The three part case with inset brass plaque to the top and an inset circular maker's plaque to the front panel over side handles, the 3.5 inch signed silvered Roman dial with minute band enclosing the blued-steel hands and subsidiary seconds dial, the signed movement protected by a brass inner cap with bayonet fitting, the circular plates united by four turned pillars, maintaining power to the chain fusee, the blued steel freesprung helical spring with diamond endstone and cut and compensated bimetallic balance with keystone shaped timing weights and Earnshaw type detent escapement, set in a heavy brass bowl suspended in gimbals. The lot is sold with the tippy key and a later rating certificate from Will. W Keay, Cape Town dated 1967. 16.5cms (6ins) high (1)

£1,500 - 2,500



49



50

50<sup>YΦ</sup>

**A 19TH CENTURY TWO-DAY MAHOGANY MARINE CHRONOMETER WITH WOODEN TRAVELLING CASE**

Barraud, 41 Cornhill, London, 1872, engraved HMS KAYEM

The three part case with inset brass plaque to the top and an inset circular maker's plaque to the front panel over brass side handles, the 3.75 inch signed silvered Roman dial with minute band enclosing the blued-steel hands, subsidiary seconds dial and power reserve dial. The circular plates united by four turned pillars, maintaining power to the chain fusee, the blued steel freesprung helical spring with diamond endstone and cut and compensated bimetallic balance with keystone shaped timing weights and Earnshaw type detent escapement set in a heavy brass bowl suspended in numbered gimbals with a tippy key and case key. The lot is sold with a wooden travelling case with leather carrying strap handle. 18cms (7ins) high (4)

£1,500 - 2,500

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



51



52



53

51<sup>TP</sup> Φ

**A GOOD GEORGE III MAHOGANY STICK BAROMETER**

Bate, London

The caddy top and cornice over an ebony-lined trunk to an urn-shaped ebonised cistern cover flanked by canted sides, centred by a long mercury thermometer with brass-bound bulb, the signed silvered dial with engraved scale from 27 to 31 inches, set with seven weather predictions, the level recorded via a rack-and-pinion vernier scale. *97.5cms (38ins) high (1)*

£1,200 - 1,800

52<sup>TP</sup>

**A GOOD LATE 18TH CENTURY MAHOGANY FLAT-TO-THE-WALL STICK BAROMETER**

M. Berge, London

The caddy top and cornice over an ebony-lined trunk to an urn-shaped ebonised cistern cover flanked by canted sides centred by a bow-front mercury thermometer, the signed silvered dial with engraved scale from 27 to 32 inches, set with seven weather predictions, the level recorded via a rack-and-pinion vernier scale. *97cms (38ins) high (1)*

£1,500 - 2,500

53<sup>TP</sup>

**A MID 18TH CENTURY LONG CASE WALNUT CLOCK**

J Jaffray, Glasgow

The hood with break arch top with blind frets on inlaid metal mounted columns, the case with arched trunk door with double lined boxwood border framing lively veneers on a stepped panel base with central stellar inlay. The 12 inch brass arched dial with strike/silent over Roman and Arabic chapter ring, matted centre, subsidiary seconds dial, chamfered date aperture and applied name plate with pierced hands, the 5 pillar movement with anchor escapement with rack striking on a bell. The lot is sold with two brass capped weights, pendulum and a case key. *228cms (89 1/2ins) high (5)*

£4,000 - 6,000

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

54

**A GOOD AND RARE LATE 19TH CENTURY GIANT CARRIAGE CLOCK WITH CHRONOMETER ESCAPEMENT IN ORIGINAL TRAVELLING CASE**

The travelling case signed Sewill, Chronometer Maker to the Royal Navy, Glasgow

The case with shaped handle over large bevelled glass panels to the sides and a shuttered rear brass door, the Roman chapter ring with bold blued steel hands and subsidiary seconds dial intersecting XII, each with foliate engraved centres on a matching mask and lattice-work ground, secured to the movement via four substantial turned dial feet screwed through the side of the frontplate, the plates united by five massive turned pillars screwed to the front and back, both fusees with chains, the going train with maintaining power and high count pinions (two with endstops) to a large spotted brass platform with freesprung cut and compensated bi-metallic balance and helical balance spring to an Earnshaw type detent escapement protected by a brass shroud, the striking train chiming the hours on a blued steel coiled gong mounted in a block stamped G.B.

The clock is sold with the signed original velvet lined travelling case with bevelled glass front panel (and later wood replacement) and two associated winding keys. 31cms (12ins) high

£8,000 - 12,000



**A MID 19TH CENTURY ENGLISH PATINATED BRONZE STRIKING AND REPEATING CARRIAGE CLOCK WITH ORIGINAL NUMBERED KEY AND ORIGINAL TRAVELLING CASE**

James McCabe, Royal Exchange, London, 3130

The case with ribbed handle over a heavy bevelled glass top panel with repeat button, over similar side panels to a moulded base, the signed and numbered silvered Roman dial with blued steel fleur de lis hands set within an angled sight ring, the rear cover with hinged shutters and the strike/silent lever, the twin chain fusee movement with maintaining power to the underslung lever platform escapement with monometallic balance, the striking train sounding on a blued steel coiled gong on the hour. The backplate signed James McCabe London, 3130. Sold together with the original brass-banded mahogany and green baize lined travelling case with lockable rear door (key present, but front mahogany panel now lacking) and original winding key stamped 3130 mountable on an internal brass post 19.5cms (7 1/2ins) high (4)

**£6,000 - 8,000**

A similar example was sold in these rooms on 7 July 2009, lot 44.



56\*

**A FINE AND VERY RARE MID 19TH CENTURY ENGLISH NICKEL CASED EIGHT DAY CHRONOMETER CARRIAGE TIMEPIECE WITH STAPLE BALANCE**

Dent, London, No.18699

The case with ribbed hexagonal handle mounted so as to sit flush in the recessed upper lip, over the heavy bevelled glass inspection panel, the sides with matching heavy glass panels, the solid glass rear panel unlocked via a secret screw set to the underside (actuated with the winding key) and inlaid with twin nickel bezels for winding and hand-setting, each with a hinged engraved shutter marked 'Wind' and 'Set Hands'. The 3 inch signed white enamel dial with outer minute band, the quarters marked with a lozenge, the five minutes with a triangle, Roman numerals and blued steel hands, the XII intersected by the sunken dial for running Arabic seconds, the single chain fusee movement with thick plates united by four turned pillars, with maintaining power, the large frosted gilt platform with diamond endstone set in a double screwed blued steel chaton over a blued steel helical spring of nine turns supporting a large bimetallic steel and brass 'staple' balance to an Earnshaw type spring detent escapement. *19.5cms (7 1/2ins) high.*

£25,000 - 35,000

**Provenance:**

Private European collection.

A similar chronometer timepiece, number 22005 but with standard balance, was sold in these rooms 29th June 2017, lot 69 for a total of £39,000.

An indication of quite how treasured and expensive these clocks were when new, is given in an advert by Dent dated to circa 1873.

A lever carriage clock striking the hours and half-hours "of foreign manufacture" was retailed by them for 8 guineas. The current clock, described as "Chronometer time-piece, finest quality, in German silver or dead-gilt case" was nearly ten times as much, priced at 60 guineas.



**A FINE AND VERY RARE GILT BRASS ATMOS CLOCK SO-CALLED 'PACO ROBANNE' MODEL.**

Jaeger LeCoultre numbered 433307. Model number 5921, designed by Luigi Colani, circa 1975

The highly stylised case with shaped front cover hinged at the rear and continuing into the curvature of the base, the sides with perspex panels, set on hidden levelling screws with circular bubble level visible to the inside, the signed rectangular chapter ring with applied square numerals and bold black baton hands, the silent jewelled movement with lever escapement to a horizontal torsion pendulum wound continuously via the gilt brass vacuum chamber.

The lot is sold with its original double-doored signed leatherette case, the original cardboard outer box stamped 5921, two instruction booklets and a plastic safety guard. *25.5cms (10 inches) high (5)*

**£5,000 - 7,000**

This model of Atmos clock was made in limited numbers between 1973 and 1975. Luigi Colani (born 2 August 1928) is a German designer who designed products such as cars, motorcycles and aircraft. The prime characteristic of his designs are rounded, organic forms which he claims are 'ergonomically superior' to traditional designs. During the 1960s he expanded into furniture and household objects, including his famous elephant piggy bank which he developed in 1963.

"The earth is round, all the heavenly bodies are round; they all move on round or elliptical orbits. This same image of circular globe-shaped mini worlds orbiting around each other follows us right down to the micro-cosmos. We are even aroused by round forms in species propagation related eroticism. Why should I join the straying mass who want to make everything angular? I am going to pursue Galileo Galilei's philosophy: my world is also round." - Luigi Collani



58

**A GOOD 1930s CHROME PLATED FIRST SERIES  
ATMOS TIMEPIECE**

Atmos, 'Pendule Perpetuelle', number 5323

The rectangular case fully glazed with doors to the front and back, set on a short tapering base cut to the front to accommodate the pendulum-locking lever, the matt silvered chapter ring with black painted stylised Arabic numerals and inner quarter hour track with triangular hour markers and leaf-shaped hands enclosing the shaped frontplate set with blued steel screws, jewelled bearings and the number 5323, the silent movement continuously wound via bellows contained within a bright-plated drum secured by a horizontal bar with an applied label 'Brevets J.L.Reutter, S.G.D.G.' and the punched number 6360 driving a roller lever escapement and torsion pendulum mounted with six large and two small timing screws. 23.5cms (9.25ins) high.

**£4,000 - 6,000**



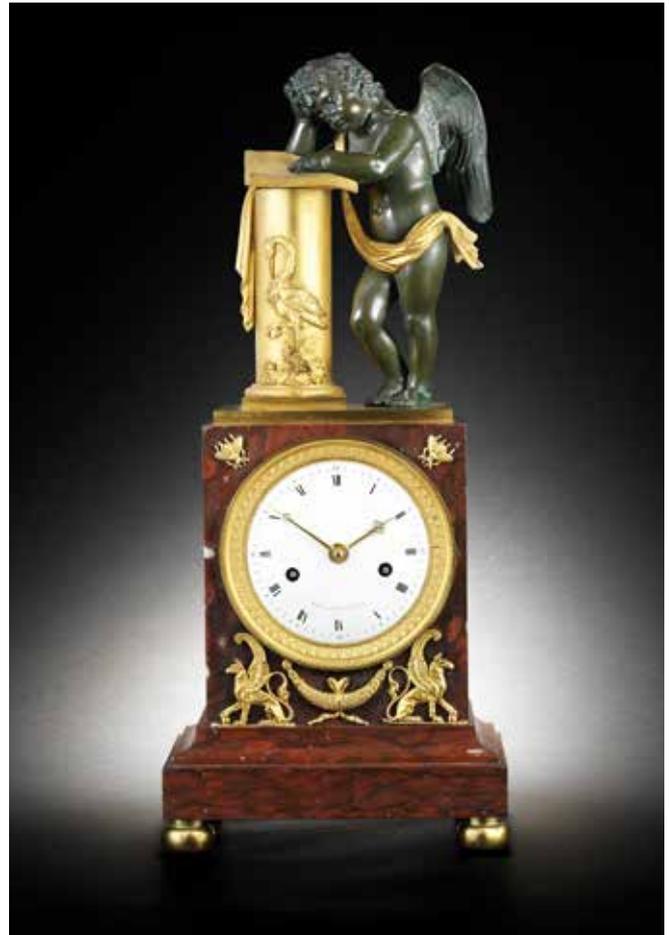
59

**A FINE EARLY 19TH CENTURY FRENCH GILT AND  
PATINATED BRONZE AND MARBLE MANTEL CLOCK,  
VAILLANT À PARIS, THE MOVEMENT NUMBERED 627**

Vaillant à Paris, the movement numbered 627

Surmounted by a standing cherub reading an open book set atop a circular column with an applied mount of the stork at her nest, the supporting plinth further applied with mythical creatures and bees, the 4.25 inch signed white enamel dial with Roman hours and Arabic quarter numerals, with a matching pair of gilt hands, the movement with silk suspension and outside countwheel striking on a bell. 47cm (18 1/2ins) high

**£1,500 - 2,500**



60<sup>TP</sup>

**A THREE MONTH GOING ASTRONOMICAL LONGCASE  
TIMEPIECE BY JARVIS, HASTINGS, 1984**

Jarvis, Hastings, 1984

The teak veneered case with rectilinear glazed hood over the tapered trunk with rectangular glazed panel and large brass key escutcheon to the door, the base with applied brass disk over a vertical line.

The lacquered brass mask cut for the 5 inch silvered Roman mean time dial with centre seconds and subsidiary 100 day state of wind sector, over flanking day and perpetual calendar dials, over the central astronomical dial with geocentric sun, rotating moon and nodal hands within concentric twice twelve hour register, age of moon, month and star sign. Flanking this are two subsidiaries for sunrise and sunset over the final dial showing the position of the planets with astrological track and month aperture.

The single chain fusee movement with maintaining power, Brocot type escapement to a thirty second remontoir mounted in a sub-frame.

The Orrery also mounted in a sub-frame, together with the sunrise/sunset dials each operating via rack and pinion on a shaped cam. The steel and aluminium gridiron pendulum with temperature sector. The movement and pendulum secured to the case by a lugged steel plate.  
*185.50cms (73ins) high*

£15,000 - 20,000

This timepiece was exhibited at: the Crafts Council 1984

The Science Museum, London 1984

Prescot Clock Museum, 1985

Goldsmith's Hall, 1987

It was awarded a certificate of Excellence by the Worshipful Company of Clockmakers in 1987.





61<sup>TP</sup>

**A FINE LATE 19TH CENTURY MAHOGANY DOMESTIC REGULATOR**

The case surmounted by three finials over applied scrolls, the arched trunk door with acanthus leaf decoration flanked by canted corners, on a panelled base with ogee bracket feet, the 12 inch one piece silvered dial with outer Arabic minute band enclosing subsidiaries for running seconds and hours, all with blued steel hands, the weight driven movement with very substantial (5mm thick) brass plates united by four heavy pillars screwed to the front and back, with Harrison's maintaining power to the four-wheel train and high count pinions, the deadbeat escapement with jewelled arbor and finely executed steel and sapphire pallets. 232cms (91ins) high

£2,500 - 3,500

62<sup>TP</sup>

**A 19TH CENTURY MAHOGANY REGULATOR WITH GLAZED FULL LENGTH DOOR**

T. Condliff, Liverpool

The arched case with long glazed panel door over a recessed base with carved details, on gadrooned feet, the interior set with an engraved beat scale. The 14.75 inch signed silvered dial with outer Arabic minute band enclosing subsidiary dials for running seconds and hours, within an angled sight ring, the very substantial movement with plates measuring 5mm thick united by five very heavy turned pillars screwed to the front and back, each wheel of six crossings to high count pinions and terminating in a deadbeat escapement with jewelled pallets to a long steel crutch with shaped brass fork, the pendulum suspended from an adjustable bracket mounted on the backboard, with a glass cylinder (now empty) within an engraved brass stirrup. 199cms (78ins) high

£4,000 - 6,000

Thomas Condliff was the youngest of the Condliff family of clock makers founded by James in 1816. A considerable clock manufactory, Condliff produced a range from turret clocks to every type of domestic variety. Best known for possibly the finest of all skeleton clocks, also noted for high grade regulators. Thomas' name first appeared in 1867 and whilst his skeleton clocks may not be as spectacular as his earlier examples, his regulators are always made to a high order. Thomas Condliff outlived all other family members and continued working into the 1920s.



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

**AN HISTORICALLY IMPORTANT FLOORSTANDING REGULATOR**

Victor Kullberg, London, No.5366

The 12 inch circular silvered dial boldly signed across the centre VICTOR KULLBERG, LONDON, No. 5366, and further engraved with two medals; to the left 'DIPLOMA OF HONOUR VIENNA 1873/MAKER TO THE ADMIRALTY' and to the right 'DIPLOMA OF HONOUR PARIS 1875/NINE GOLD MEDALS AWARDED FROM 1868 TO 1889' framed by an angled sight ring and outer Arabic minute band, the centre with subsidiary dials for running seconds and hours, with the original blued steel hands, (the minute hand counter-balanced behind the dial), now with three expertly cut apertures, remnants of when the regulator was fitted to send time signals, screwed to the movement by four extremely substantial tapering pillars. Stamped to the lower edge of the frontplate J.M 8070

The movement:

Weight driven and with Harrisons' maintaining power, the substantial rectangular plates measuring 177mm wide, 243mm high and 4mm thick, united by five heavy tapering pillars screwed front and back, the four wheel train with wheels of six crossings and high count pinions, the 'scape wheel with triple-screwed collet and jewelled endstop, deadbeat escapement with jewelled pallets on a jewelled arbor, the long steel crutch with micrometer beat adjustment, banking pins and terminating in a shaped brass fork to the zinc and steel pendulum with encased mercury jar cylindrical bob with engraved brass rating nut, driven by a cylindrical brass covered weight on a patinated pulley of six crossings. Secured by three heavy brass screws and washers to a very substantial cast and painted iron bracket screwed to the 2.8cms solid backboard (the backboard screwed into the sides of the case by brass screws), the pendulum suspended from a shaped brass support, reading against an engraved silvered brass beat scale.

The case

the sliding hood with locking door and moulded cornice (left hand side throat moulding and cornice lacking, right hand loose) over canted front corners and a circular aperture, the trunk with canted corners flanking the long glazed door (with two locks operated by the same key), and a base with recessed central panel over a moulded apron, the door with inner velvet lining to deter dust. The case retains the brass screw terminals that were used when the clock sent electric signals. 170cms (66 1/2ins) high

**£10,000 - 20,000**

**This regulator is viewable in a private residence in Johannesburg; to arrange a viewing, please contact the London Clock department.**

**PLEASE NOTE:**

**This lot has not been granted an export licence by SAHRA to remove the item from South Africa.**

The interior with handwritten note giving dates of cleaning including Dec 1 1932; Sept 3 1936; Sept 6 1938; July 28th 1943; Feb 27th 1975 and April 4 2011.

Kullberg number 5366 was supplied to the Natal Observatory in 1884. It was connected to the Post Office time system and ran the Timeball from there. In 1911 it was transferred to the Union Observatory in Johannesburg where it sat in the library, when the Observatory ceased to operate, the regulator passed to the last professional observer, Dr Bruwer.







*John Combs*  
LIVERPOOL

GULIELMO SCORESBY  
VIRO PHILOSOPHIA MORIBUS PIETATE INSIGNI  
TEMPORIS FUGACIS ESTIMATORI JUSTO  
AMICI LIVERPOOL INCOLENTIS  
MDCCCXXXIII

**AN HISTORIC SKELETON CLOCK MADE FOR, AND PRESENTED TO, WILLIAM SCORESBY IN 1833.**

James Condliff, Liverpool

The clock was commissioned for Scoresby and so the frame is of a non-standard Condliff pattern - the upper section takes the form of a pair of elaborate scrolled plates united by four knopped pillars, this section is framed by four turned 'bud' type finials atop four Doric columns, united at their bases by a deep plinth raised on ball feet, the plinth has an open centre section which carries the two open-ended spring barrels, each united by a cast brass bracket centred by a fleur-de-lys signed to the front 'Jas. Condliff, Liverpool, the front of the plinth carrying the engraved presentation plaque framed by a pair of pierced and engraved flowerheads:

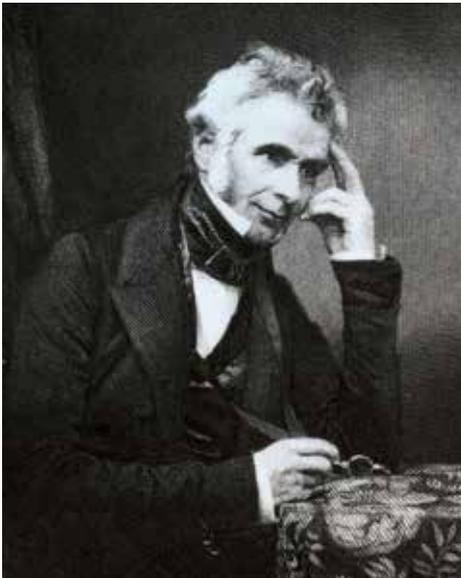
"GULIELMO SCORESBY.  
VIRO. PHILOSOPHIA. MORIBUS. PIETATE. INSIGNI.  
TEMPORIS. FUGACIS. AESTIMATORI JUSTO  
AMICI. LIVERPOOL INCOLENTIS.  
MCCCCXXXIII"

William Scoreseby.

A man distinguished for his love of learning, character, piety, a valuer of fleeting time, an upright staunch friend. An inhabitant of Liverpool. 1833.

on a curved wooden base under a glass dome, the whole design rising conceived to draw the eye upwards to the uppermost bud finial and the 'heartbeat' of the clock, a large polished steel balance wheel with five chamfered spokes and set with five large blued steel timing screws, the helical balance suspended below and acting on an English-pattern lever escapement with jewelled pallets, both trains with six-spoke greatwheels followed by five-spoke wheelwork and chain fusees, (the going with maintaining power, the strike acting on a deep-toned gong concealed in the wooden base), the chains running in parallel to the barrels below with blued steel springs visible through the skeletonised barrel end caps, the 3.25 inch Roman chapter ring with outer minute band and cast bezel, with blued steel moon hands and a counter-poised centre seconds hand, the open centre displaying the rack and snail and intricate wheelwork. *The frame 30cms (12ins) high. To the top of the glass dome 40.5cms (16ins) high.*

£20,000 - 30,000



William Scoresby (1789-1857) was born in Whitby and was an Arctic explorer, scientist and clergyman. His taste for adventure was probably kindled by his father, William Senior, a whaler captain who travelled to the Arctic Circle. Scoresby Junior studied at Edinburgh University, and during his subsequent voyages to the Arctic observed natural phenomena and wrote papers that he presented to the Royal Society of Edinburgh and the Royal Society of London. When returning from Greenland in 1822 and learning of the death of his first wife, he decided to enter the church and was assigned various parishes. He never travelled to the Arctic again, but continued his research in scientific matters, a Fellow of the Royal Society and Corresponding Member of the Paris Academy of Science and travelled to Australia and America.

A Moon crater, the area in Victoria, Australia, where he conducted magnetism experiments and the Scoresby Sound fjord in Greenland that he mapped in 1822 were all named in his honour.

The letter reads thus:

"..no present could be more appropriate than an instrument to measure time. They have therefore, united to present you with a skeleton clock, made expressly for you by our best artist in that line, and I am desirous to request your acceptance of this tribute of sincere and admiring friends."





65

65

**AN EARLY 19TH CENTURY FRENCH GILT BRASS MOUNTED MAHOGANY PORTICO CLOCK WITH COMPENSATED PENDULUM**

Jan Caceaux Hger à Paris

The portico case with turned columns with Doric capitals and decorated bases, on a rectangular plinth on block feet. The signed 5 inch brass Roman dial with Breguet style hands within a deep foliate-cast ormolu bezel, the compensated pendulum with polished steel and brass bars, in turn set upon a sprung back allowing for expansion and contraction, the circular movement with outside countwheel striking on a bell. *60cms (23 1/2ins) high (2)*

**£1,500 - 2,500**

A similar style of portico case can be found in Pierre Kjellberg's: *Encyclopedie de la Pendule Française*, p.374, Figure D.

66

**A LATE 18TH CENTURY FRENCH ORMOLU PORTICO CLOCK WITH CONCENTRIC CALENDAR**

Chantrot, Paris

The break arch pediment with garland and leaf mouldings supported by a pair of Doric columns with glass panels, raised on an inverted breakfront rectangular base, the signed 5.25 inch Roman and Arabic enamel dial with outer minute band flanking the date, hours and days of the week, the movement with deadbeat escapement to a fine gridiron pendulum with engraved rating nut, striking operated via a countwheel and with let-off lever hidden below the bezel. (Hour hand and pendulum suspension lacking.) *42.5cms (16 1/2ins) high (2)*

**£1,500 - 2,500**

A similar shaped case with gridiron pendulum can be found in Tardy, Part II, p.145.



66

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67

**A GOOD EARLY 19TH CENTURY FRENCH ORMOLU GRANDE SONNERIE, QUARTER REPEATING PENDULE D'OFFICIER WITH ALARM**

Breguet & Fils

The case with a handle in the shape of an Ouroboros over a concave section cast with tied laurel, the sides with a cast oval foliate boss on lion's paw feet, the rear door pierced and highlighted with blue silk, the signed 4 inch white enamel Arabic dial with blued-steel moon hands for the time and a tapering hand for the alarm set, the circular movement with chain fusee to a verge escapement, and spring barrel to the striking train sounding the quarters and hours on two bells, activating the alarm on a third hammer, with three-position selection lever to the base for Silence - Petite Sonnerie - Grande Sonnerie. 23.5cm (9ins) high (1)

£2,000 - 3,000



67



68

68\*

**AN EARLY 19TH CENTURY MAHOGANY TABLE CLOCK WITH MOONPHASE INDICATION**

Robin, de la Société des Inventions de France

The rectangular case with caddy top surmounted by an ormolu eagle, its feathers finely cast and chiselled, one claw raised on a thunderbolt, each corner with an equally crisply cast berry finial over glazed sides on a plinth base and block feet. The 4 inch signed white enamel dial with concentric date enclosing the Arabic quarters and Roman hours, with moon hands in a cast bezel, set over a lattice engraved ormolu panel centred by the rotating painted and engraved moon-phase. The movement with circular brass plates, signed across the backplate 'Robin aux Galeries du Louvre à Paris', with silk suspension and outside countwheel striking on a bell. 34cms (13ins) high.

£5,000 - 7,000

**A RARE LATE 19TH CENTURY FRENCH GILT BRASS MYSTERY CLOCK**

Attributed to Eugene Robert-Houdin

The 4½inch circular glass dial with a single gilt hand within a bezel, mounted on a foliate support upon a Classical column flanked by griffins, all movements contained within the base above a plinth with gadrooned moulding, the footing with scroll and floral motifs to the front. The two train movement based on a Pendule à Paris with hour and half hour count wheel striking providing the drive to the dial by a long arbour with very fine contrate gearing, the front plate of the movement, facing backward in this clock, with an oval stamp - A. Pittart & Cie. 33.5cm (13ins) high

**£4,000 - 6,000**

Although unsigned, this clock is so similar to the one offered in these rooms 12 December 2018, lot 26, that it can be safely attributed to the same workshop, that of Robert Houdin.



70\*

**A GOOD LATE 18TH CENTURY FRENCH SKELETON  
CLOCK WITH SUBSIDIARY CALENDAR DIALS FOR  
DAY AND DATE**

Folin, Laine, Paris

The inverted Y-shaped frame surmounted by an eagle with wings outstretched over a floral bough and beaded bezel enclosing a white and royal blue enamel Arabic chapter ring with gilt highlights, over a pair of matching subsidiary dials giving date of the month and day with astronomical signs, centred by the shaped signature cartouche and set on a pair of semi-circular supports (the front applied with enamel and decorated with grapevines in two-coloured gold), raised on four reeded ormolu pillars, on a rectangular white marble base with applied ormolu frieze depicting cherubs at play to the front, and engine turned to the sides, raised on squat ball feet, the 4.75 inch dial with matching gold hands and open centre revealing the five-pointed-star frame. The spring driven movement with 'shouldered' circular plates united by four turned pillars, anchor escapement with silk-suspended starburst pendulum, the outside countwheel of the striking train with five delicately tapered crossings, striking on a bell. 0 42cms (16 1/2ins) high.

£6,000 - 8,000

A similar model, in mauve enamel, is illustrated in *La Pendule Française, 2me Partie: Du Louis XVI a nos jours*. 1962. Paris: Tardy, p. 320 plate A.



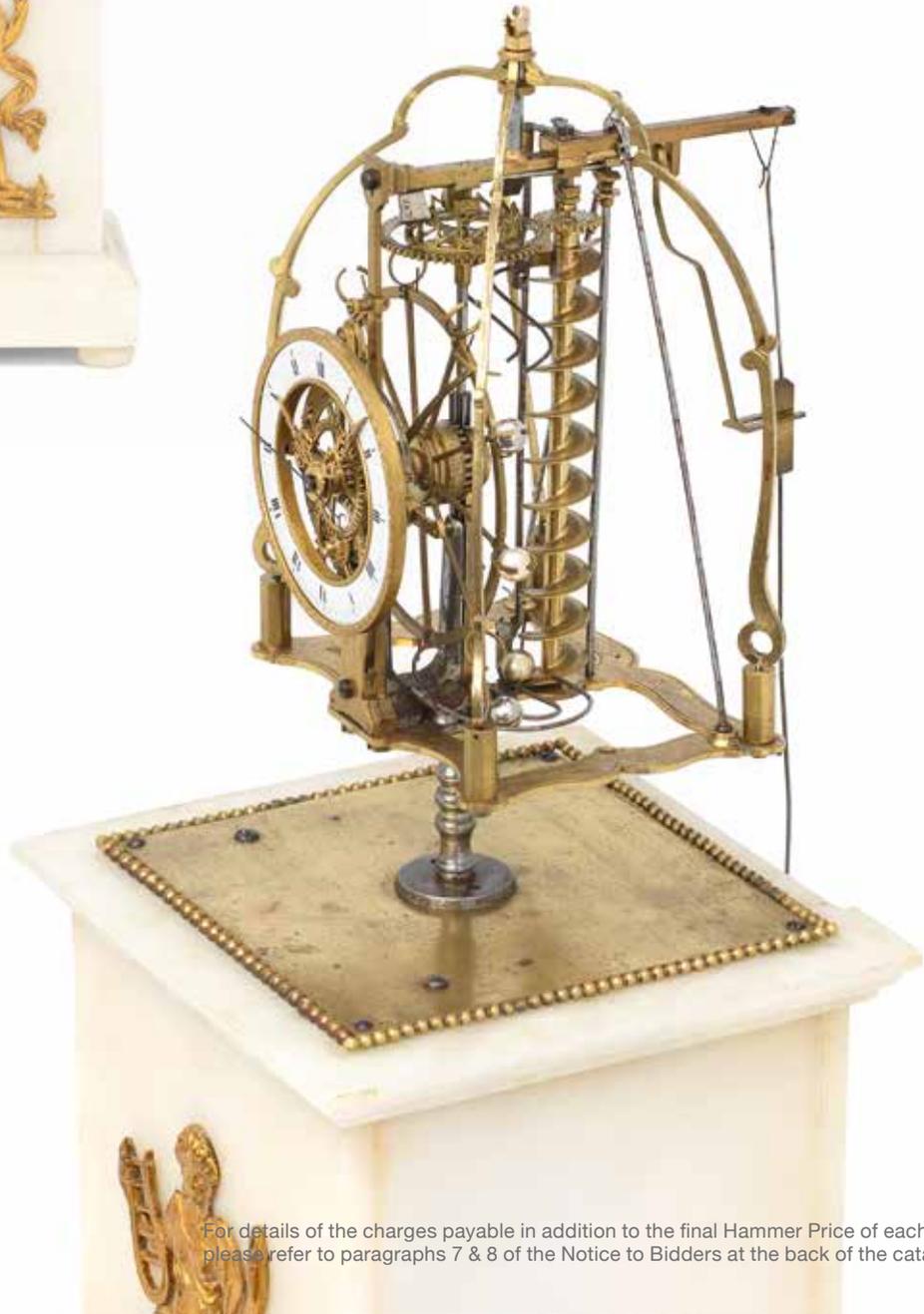
71

**A VERY RARE EARLY 19TH CENTURY PERPETUAL MOTION  
FRENCH ROLLING BALL SKELETON CLOCK**

On a cream marble base with marble bun feet with a Classical figure holding a lyre and surrounded by musical instruments, on a raised wooden rimmed plinth with green material covered top. The white enamel skeleton dial with Roman numeral chapter ring, gilt brass hour and minute hands, and a blued-steel seconds hand. The mainspring concealed in the base drives the verge escapement, which in turn rotates the Archimedes endless screw lifting the balls up to the top before being fed into the rotating wheel. The lot is sold with a giant winding key and miniature silver balls. *41cms (16ins) high*

**£8,000 - 12,000**

**Literature:** Discussed and illustrated in *Mystery, Novelty & Fantasy Clocks* by Derek Roberts, p.107, Fig 9-4 A,B.



72

**A RARE 18TH CENTURY FRENCH ORMOLU CARTEL CLOCK WITH SIGNED AND DATED DIAL**

The dial signed Robin à Paris, the dial made by Barbezat and dated 1776 to the rear

The ormolu case surmounted by a twin-handled urn, leading down to a frieze with four cone finials, with foliate scrollwork and drapery to the sides framing the dial. An open pendulum aperture underneath, leading down to further foliate scrollwork centred by a female mask. The signed 9 inch white enamel Roman and Arabic dial with outer minute markers pierced and engraved hands signed Robin à Paris, the back of the dial signed and dated Barbezat 1776, the movement with rectangular plates united by pinned pillars (one now screwed) a tic-tac escapement with silk suspension, with the countwheel mounted on the backplate striking on a bell. The lot is being sold with two associated winding keys. 93cms (36 1/2ins) high (4)

£2,000 - 3,000

A similar example was sold in our Knightsbridge saleroom on 26 September 2018, Lot 377.

Robert Robin was born in 1741 and produced several clocks for the Duc de Chartres from his workshop in the Grande Rue du Faubourg St-Honoré during the last quarter of the eighteenth century. Elie Barbezat was a respected maker of enamel dials, who worked in the Rue Bertin Poiré, Paris from 1768 during the reign of Louis XV. Examples of his work can be found in the Victoria & Albert Museum, Waddesdon Manor in Buckinghamshire, as well as the Getty Museum, Los Angeles.



73

**A FINE AND RARE MID 18TH CENTURY CHINOISERIE DECORATED WEIGHT DRIVEN MALTESE WALL CLOCK**

The rectangular case with shaped cresting and three giltwood finials centred by a cartouche of a man in profile, decorated with gilt Chinoiserie scenes of figures and animals on a red ground with darker cornerpieces, set to the rear with two suspension hooks. The 17inch rectangular painted dial with white Roman chapter ring with single pierced brass hand, the centre decorated with Chronos with scythe and a putto holding an hour glass, depicting the passage of time, the main body of the dial with a rural scene of a shepherd with his flock, a ship in the background, centred by a heart-shaped pendulum aperture. The weight driven movement accessed by opening the hinged dialplate, the rectangular plates (measuring only 3.75 by 2.75ins) united by four knopped pillars, with an inverted three-wheel train terminating in an anchor escapement with 9 inch pendulum, driven by a single weight suspended on a turned wooden differential pulley (the larger 3 inch in diameter, the smaller .75 of an inch, giving a mechanical advantage of four to one) mounted on an iron bracket, with blacksmith made iron hinges and nails to the door. 96cms (37 1/2ins) high (3)

£8,000 - 12,000

**Provenance:**

Sold in these rooms on 8 November 2000, lot 87.



74\*

**A LATE 18TH CENTURY BRASS MOUNTED FRUITWOOD TABLE CLOCK**

William Allam, London

The previously ebonised case now polished to show the fruit wood, with extensive brass embellishments. The inverted bell top with baluster handle accompanied by four acorn corner finials, the upper moulding of the case in brass with similar matching mouldings above the base of the case, the broken arch door with brass lined frame with frets to the sides, the side panels with pierced and engraved brass frets with red silk grounds, the case raised on bracket feet. The break arch dial with subsidiary dials in the arch for strike/silent and rise/fall, between the dials a cartouche signed William Allam, London, the main dial with simple floral low relief spandrels, the chapter ring with Roman numerals and outer circle with Arabic numbered divisions, the centre of the dial finely matted with a dummy pendulum sector below XII and a square date aperture above VI, the twin fusee movement with five plain baluster pillars, the verge escapement with a light bob pendulum and rise and fall regulation, the rack striking movement with a flirt action snail and a leaf spring lever for hour repeating, fully engraved signed backplate, the pendulum hold fast and rise and fall lever all fully engraved. 39.5cms (15/2ins) high

£7,000 - 12,000



**AN EXCEPTIONALLY FINE AND RARE MID 18TH CENTURY CZECH CUT-BRASS AND PEWTER INLAID, MUSICAL CLOCK PLAYING SIX TUNES ON 13 BELLS AND HAMMERS, WITH ANNUAL CALENDAR AND AUTOMATA STAR,**

Joseph Graff Prague. Numbered 117.

The case:

constructed of fruitwood, possibly once ebonised and inlaid all over with cut brass and pewter, the shaped metal work further enhanced by engraved detailing including shading, foliage work and in the lower apron a pair of profile heads flanking a female bust. Surmounted by a heavy gilt bronze figure of a lion pawing a vacant shield and bough, on a caddy top with pediments set into the sides over shaped glazed side windows revealing the movement and canted front angles mounted with gilt leopard's heads and terminating in squat human heads within rocaille work.

The dial:

the seven inch circular enamel dial with pierced blued steel hands reading against black enamel Roman and Arabic numerals, the dial cut just below XII to display a six-pointed star decorated in green and red stones, on a gilt and engraved brass dial plate further set with five subsidiary dials for

Tune selection, comprising Allegro - Minueta - Sechamo - Minueta - Polonesa and Minueta

Strike/Not Strike

Play/Not Play

Repeat/Not Repeat and

Annual calendar, with two blued steel hands giving the month and the date of the month, each month engraved with the number of days, the days of the saints and the sign of the zodiac.

The movement:

The main plates measuring 8.5ins x 6.25ins and framed by a wide wheatear border, signed in a rococo engraved cartouche in the otherwise plain centre "Joseph Graff Prag No117". The going train with a chain fusee terminating in a pivoted verge escapement, the quarter chiming train with a spring barrel and acting on a pair of graduated bells nested above the movement, the musical train with spring barrel and playing the selected tune via a five inch long pinned barrel with 13 bells and hammers mounted on an engraved brass assembly mounted below the main movement plates. 70cms (27 1/2ins) high

£14,000 - 18,000

**Provenance:** Professor Hans Bertele von Grenadenberg (1903 - 1984)

**Literature:**

This clock is illustrated in Maurice, K.(1976) Die deutsche Raderuhr Band II. Munchen: C.H. Beck, plates 930 a and b.

Joseph Graff of Prague married in 1757. Examples of his work can be seen in the Prague Museum.





76

76

**A SECOND HALF OF THE 17TH CENTURY LANTERN CLOCK**

Edward Norris at the Crossed Keys in 'Bethlem' fecit  
 Surmounted by a strapped bell and five urn finials between three engraved arcaded frets over four tapering columns with side doors on ball feet, the 7 inch wide brass Roman chapter ring with wheat-ear half hour markers and inner quarter hour track, the centre signed with a crossed keys pictogram over a run of shaded flowers centred by an alarm setting disc, with single hand and alarm, the weight driven movement, with verge escapement and short bob pendulum, with countwheel strike acting on the bell. *46cms (18ins) high (2)*

£3,000 - 5,000

77

**A 17TH CENTURY FIRST PERIOD LANTERN CLOCK**

Thomas Knifton, Lothbury

Surmounted by a later strapped bell and squat urn finials (back right now lacking) between three frets (the centre one signed with makers name and 'crossed keys' pictogram) over four tapering columns on ball feet, the 6.25 inch wide silvered Roman chapter ring with wheat-ear half hour markers and inner quarter hour track on an engraved flower brass dial plate, with single hand and alarm setting dial, the weight driven movement, with three wheel going train now with anchor escapement, striking with countwheel acting on the bell above, the hammer stop spring shaped and fettle. *34.5cms (13 1/2ins) high (1)*

£3,000 - 4,000



77

**A GOOD EARLY 18TH CENTURY EBONY TABLE CLOCK**

James Clarke, Froome (sic)

The ebony case with caddy top surmounted by a handle and four brass finials over rectangular glazed side apertures with side sound frets on a moulded base and brass bun feet, the 6.75 inch dial signed in a central cartouche within engraved running foliate scrollwork, with Roman and Arabic silvered chapter ring with lozenge half quarter markers and unusual steel hands, framed by winged cherub head spandrels, with matted centre with date aperture and a lever for strike/strike silent. The twin gut fusee movement with five knopped and pinned pillars with knife-edge verge escapement, the backplate signed in an oval cartouche amid a series of foliate scrollwork and single line border. The lot is sold with a case key and an associated winding key. 42cms (15 1/2ins) high (3)

£5,000 - 7,000



**A LATE 17TH CENTURY EBONY  
VENEERED BRACKET CLOCK**

Joseph Knibb, London

The case surmounted by a tied-foolate-bud handle on circular pommels over a caddy top and a moulded cornice, the sides with silk-backed wooden sound frets and rectangular glazed panels, the front door with matching sound fret over a pair (one missing) of gilt brass escutcheons, on a stepped moulded base, the gilt brass square dial measuring 6 inches, the bottom centre signed 'Joseph Knibb London' the silvered Roman and Arabic dial with half-quarter markers and outer minute track enclosing the finely matted centre with blued-steel hands surrounded by angel spandrels, the highly engraved backplate with floral designs and two unusual fighting figures with swords, the movement plates united by six knopped pillars, both going and striking trains with wire fusees, the former terminating in verge escapement, the latter with outside countwheel striking on a bell above. 33cms (12 1/2ins) high (1)

**£15,000 - 25,000**

A similar engraved backplate to the lot being offered for sale can be found in *The Knibb Family: Clockmakers*, by Ronald A. Lee, 1964, p.120, plate 121.

Joseph Knibb (1640-1711) was the fifth son of Thomas Knibb who was a yeoman of Claydon. He was possibly apprenticed to his cousin Samuel Knibb circa 1655 and after serving his seven years, moved to Oxford circa 1662. He moved to London in 1670 and very quickly established himself, by creating his own individual style and inventing several methods of striking the hours, Roman Notation in particular. Joseph was elected as a steward of the Clockmaker's Company in August 1684 and as assistant in July 1689. He retired in 1697 and moved to Hanslop in Buckinghamshire, however continued with clock making until his death.



80\*

**A LATE 17TH CENTURY WALNUT  
VENEERED QUARTER REPEATING  
BASKET TOP TABLE CLOCK**

Christopher Gould, London

The veneered case surmounted by an elaborate repoussé brass basket with intricate floral medallion with red silk guard with similar repoussé panels to the door the case raised on brass feet, the 7ins square dial, with winged cherub head spandrels within additional floral engravings, the silvered chapter ring with Roman numerals and outer rings, five minute divisions, the inner circle quarter division markings supplemented by fleur de lis half hours, a segmented aperture for the dummy pendulum and date indicator above VI, a matted centre with an engraved central medallion, the five pillar movement with twin gut fusees, the going side with verge escapement and knife edge verge, there is inside rack striking with the snail on the front plate striking the hours alone, pull quarter striking on a single bell powered by a leaf spring, the quarter hammer operated by a substantial three tooth rack, there are long and very elegant leaf springs to the the set up clicks to the main spring barrels, the backplate is fully engraved with a sweeping floral display within a feather bounded border, an additional feature, the substantially pierced apron with dove tail fitting to the back cock, the back plate finely signed, CHR Gould Londini fecit. 47cms (18/2ins) high

£12,000 - 18,000



### A 17TH CENTURY TABLE CLOCK MOVEMENT WITH LATER CASE

Edward East, Londini

The ebonised case with a triangular pediment to the front surmounted by twin raised rectangular panels and swagged garland mount, over long glazed side apertures to a moulded base on giltwood wooden bun feet, with a hidden wooden drawer underneath the case. The 8 inch dial with a single line border enclosing the finely matted dial with a centred eight-leaf engraved Tudor rose with intricately shaded detail, with fettled steel hands, the silvered 7 inch chapter ring with Roman and Arabic numerals, outer minute track and inner quarter hour track, the dial secured to the movement via two pinned dial feet, the 7 knopped pillared double gut fusee movement with verge escapement the signed backplate with engraved apron and short bob pendulum with outside countwheel strike, engraved with a Tudor rose. The original case is sold with key and winding key. 51cms (20ins) high (5)

£8,000 - 12,000

The secondary case in burr walnut with moulded cornice, decorated ball feet with four glass panels. Height 35.5cms, width 28.5cms and depth 16cms.





**A FINE AND VERY RARE EARLY 17TH CENTURY SPRING DRIVEN, QUARTER STRIKING, EBONY ROLLING BALL CLOCK**

Johann Sayller, Ulm, c1630

The rectangular case with a hinged lid framed by delicate ripple mouldings to the edge and shaped panel to the centre, the two longer side panels similarly decorated, the rear glazed to offer inspection of the movement, the front set with the dial, each corner applied with a turned three-quarter column on a pedestal, raised on a moulded base on turned and ringed feet, the interior lined with gilt tooled paper, the front panel set with the gilt bezel framing the 4 and 5/8ths of an inch diameter silvered dial, the outer minute band with alternate shaded minute numerals, each five and each quarter marked in Arabic and Roman numerals respectively, the inner track of Roman hours simply engraved with 'club' shaped half hour markers to a plain centre, with a gilt hour and a blued steel minute hand. The main going-train set within a pair of steel plates measuring 6 inches by 7 1/8th of an inch united by square section steel rods secured at each end by square nuts, the spring barrel of brass with steel endcaps to a slender fusee (each 3.75 inches long) driving a 5 inch diameter great wheel, large centre/pin -wheel, third wheel and four-vane fly, the centre arbor protrudes through the 'frontplate' of the movement and terminates in a five leaf brass pinion driving an arbor through 90 degrees to drive the motion work behind the dial, each arbor set in a brass bush, the hour and quarter striking trains driven by a pair of spring barrels mounted within smaller brass plates and wound from the side, each with a solid countwheel activating a steel hammer and bell in the base.

Opening the lid reveals the painted panel framed by shaped gilt edges mounted with eight hooped brackets carrying the wire line to offer a total track length of approximately 1.75 metres (5ft 9ins), as the ball reaches the end of its travel, it drops through a hole to run along a track where it is picked up by a counter weighted, pivoted hopper which returns the ball to the top of the track.

*The case 31cms (12ins) wide, 36cms (14.25ins) deep and 28cms (11ins) high.*

**£40,000 - 60,000**

**Exhibited:**

Innovation and Collaboration; The early development of the pendulum clock in London, Bonhams New Bond Street, September 2018. Exhibit number 8.

The first patent for a rolling ball clock was taken out in 1595 by Christof Margaf of Vienna. Others are known by Christoph Rohr of Leipzig, and Hans Schlottheim of Augsburg.

**Literature:** Maurice, Raderuhr, 1976, p.82, pl.645.

The panel is taken from Jacques Callot (1592-1635) for the volume *Sacra Cosmologia ou Le titre aux astrologues*, circa 1630 and shows five astronomers within a landscape; image kindly reproduced with the permission of Princeton University Art Museum.





MUNDVM  
TRADIDIT  
DISPVTATI  
ONI EORVM  
ECCL. III.

TANTVM  
IPIVS

DIE  
HEGA  
ICMBE



83<sup>TP</sup>

**AN INTERESTING EARLY 18TH CENTURY WALNUT  
LONGCASE CLOCK OF ONE MONTH DURATION**

Joseph Saer, Perpool (sic) Lane, London

The case with stepped caddy top over a deep cornice supported on Doric three-quarter columns, the long door with lively veneer and with a matching base and double apron. The 12 inch square brass dial with additional silvered brass semicircular signature plaque signed 'Jos: Saer, Perpool Lane, London' within a foliate scroll flanked by two birds and a wheat-ear border, the main dial with matching wheat-ear border framing the crown and cherub spandrels, silvered Roman and Arabic chapter ring, matted centre and decorated chamfered date aperture, with original pierced steel hands. The movement with five knopped and ringed pillars (two latched, three pinned), anchor escapement and outside countwheel striking on the bell. With the original pair of large brass-clad month-going weights, the brass-faced pendulum and crank winder. 234cms (92 ins) high

£4,000 - 6,000

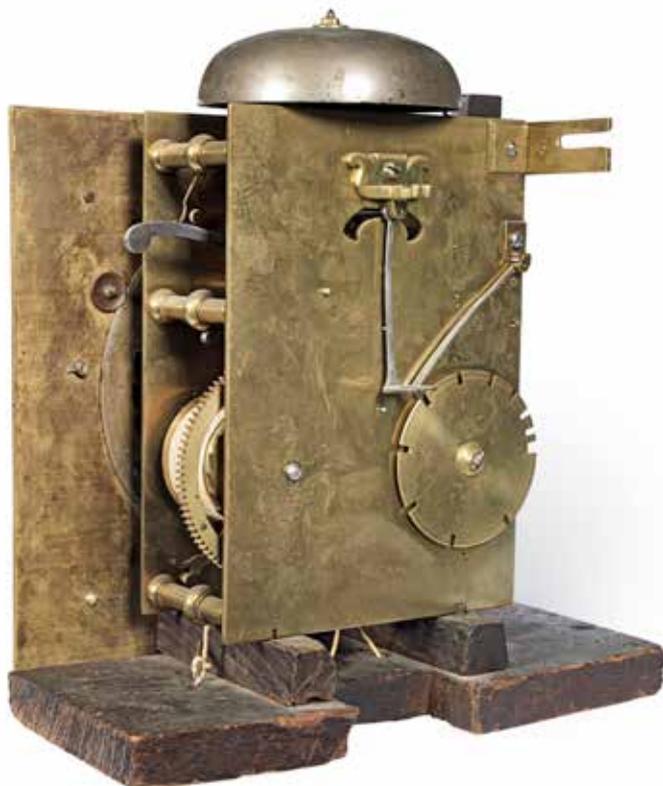
84<sup>TP</sup>

**A PRE-NUMBERED THOMAS TOMPION EIGHT DAY LONGCASE  
MOVEMENT AND DIAL IN A LATER WALNUT CASE**

Thomas Tompion

The 9 inch square brass dial of substantial thickness and bordered by a single engraved line framing the winged cherub head spandrels, narrow Roman and Arabic chapter ring with inner quarter hour track, half-hour markers and outer minute band, the finely matted centre with narrow subsidiary seconds ring and chamfered date aperture, latched to the frontplate of the weight driven movement, mounted on raised oak blocks on an oak seatboard, the plates united by six knopped and finned latched pillars, bolt and shutter maintaining power to the anchor escapement and with outside countwheel striking on the bell, the backplate mounted with an elaborate shaped cock over an aperture 'cut for the anchor' and mounted with an L-shaped brass bracket for secure fixing to the case. The (early 20th century?) custom made case surmounted by carved cresting and finial over blind fret, twist columns, convex throat moulding, long moulded door and banded base on bun feet. With a pair of turned brass pulleys. 213cms (83 1/2ins) high

£15,000 - 20,000





85<sup>TP</sup>

**A FINE LATE 18TH CENTURY MAHOGANY LONGCASE CLOCK**

William Dutton, London

The hood surmounted by a central lacquered brass ball finial mounted on a concave-sided square-section plinth over canted front angles, the dial door with distinctive concave moulded edge, over a long trunk door with well-figured flame within a moulded edge, on a double-stepped plinth with raised central panel. The one-piece 12 inch arched silvered dial with strike/silent subsidiary over engraved Roman and Arabic numerals encircling the subsidiary seconds, date aperture and good original blued steel hands, the weight driven movement with five substantial knopped pillars, the going train with anchor escapement to a heavy pendulum with rectangular-section steel rod and large brass bob secured by an engraved rating nut, the rack striking on a bell. *2.26m (7ft 1/2ins) high*

**£6,000 - 8,000**



86<sup>TP</sup>

### A FIRST HALF OF THE 18TH CENTURY WALNUT LONGCASE CLOCK

George Graham, London, number 670

The associated case surmounted by elaborate flaming urn finials on a stepped caddy top supporting brass-mounted Doric columns over a long door with moulded edge and centred by panels of burr walnut of excellent colour and patination within a feather banded border, the sides inlaid with feather banded panels, set on a base with an applied panel on a double plinth. The 12 inch square brass dial signed in flowing script along the lower edge 'Geo: Graham, London' with double-screwed Indian mask spandrels and engraved running foliage framing the silvered Roman and Arabic chapter ring with floating lozenge half hour markers, the finely matted centre with subsidiary seconds dial marked in Arabic 5' over an applied oval silvered signature plaque and chamfered date aperture, secured to the weight driven eight-day movement via four latched dial feet, the substantial plates united by five knopped and latched pillars, the anchor escapement with bolt and shutter maintaining power, 'hipped' steel crutch to a brass oval-section rod pendulum terminating in a brass bob with engraved rating nut, rack striking on a bell, punch numbered to the lower centre of the backplate 670. 2.57m (8ft 5ins) high.

£20,000 - 30,000

**Provenance:** Sold in these rooms 18 December 2001.

George Graham was born at Fordlands Farm, Hethersgill in Cumberland in 1673. Little is known of his early life before he made the journey to London in 1688 when he became an apprentice to Henry Aske. On the successful completion of his apprenticeship in 1695 he joined the workshop of Thomas Tompion at the sign of the Dial and Three Crowns. It was not uncommon at this time for apprentices to marry members of their Masters family and in 1704, Graham married Tompion's niece Elizabeth. Graham was the natural successor to the workshop on Tompion's death in 1713.

A move to the opposite side of the street to the sign of the Dial and One Crown in 1720 heralded the start of a dramatic decade for Graham. He was elected a Fellow of the Royal Society and was later elected to sit on its Council. In 1722 he was elected Master of the Clockmakers Company. He improved on the design of the cylinder escapement and designed the mercury jar pendulum to counteract the effect of rate caused by changes in temperature.

Although this movement did not start life in this case, it is an extremely well made and proportioned case of good colour and fits the dial well.

Formerly on loan to the FitzWilliam Museum, Cambridge where it stood beside the Astrolabe Tompion as an example of the Golden Age of English Horology.





87\*

**AN EXCEPTIONALLY FINE AND RARE EARLY 18TH CENTURY FAUX-TORTOISESHELL AND CHINOISERIE DECORATED MINIATURE LONGCASE CLOCK**

Manley, Norwich

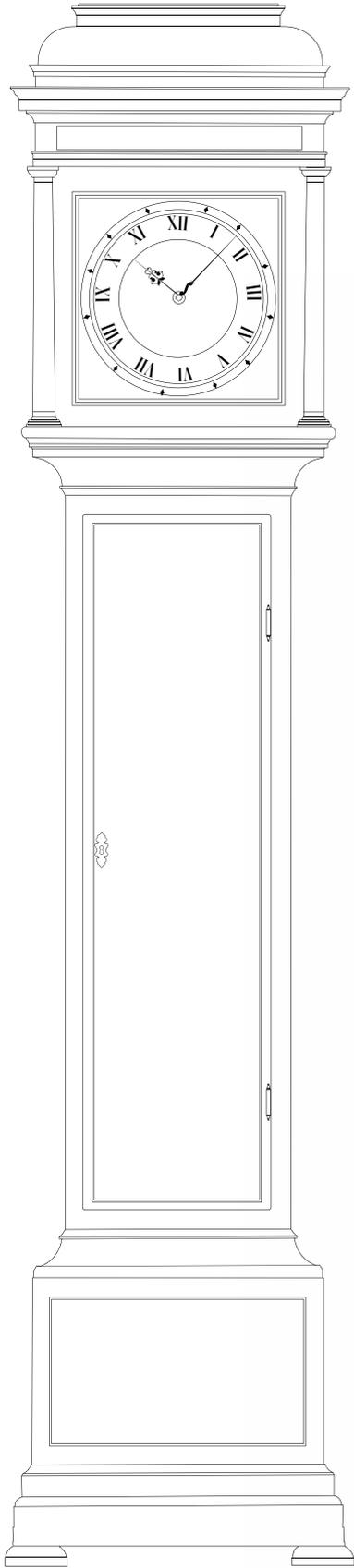
The stepped caddy top surmounted by three gilt wood finials over pierced fretwork between elaborate mouldings, the trunk door with half round moulding and brass bezel to the lenticle, with panel base with kickboard and squat gilt ball feet, decorated all over with raised gilt Chinoiserie figures within landscapes under a cloudy sky, each side decorated with birds in flight over flowers and reeds.

The dial measuring 7inch square with engraved wheat ear border framing the winged cherub head spandrels and silvered Roman and Arabic chapter ring with elaborate half-quarter marks and half hour marks, the finely matted centre with subsidiary seconds dial and decorated chamfered date aperture, with original blued steel hands. The weight driven movement with plates united by four knopped and finned pillars, each train of four wheels, the going with anchor escapement, striking train with inside countwheel acting on the bell above. *188cms (6ft 2ins) to the uppermost finial. Maximum width of base 30.5cms. Width of trunk 28.5cms.*

**£20,000 - 30,000**

**Literature:** Robinson, *The Longcase Clock*, Antiques Collectors Club, 1981, p.124 and figure 6/4.

Manley of Norwich was working from 1702 until his death in 1722.



George Graham, no.707,  
scaled for comparison





88

**A FINE EARLY 18TH CENTURY EBONY VENEERED QUARTER REPEATING TABLE CLOCK**

Daniel Quare, London No. 218

The case surmounted by a knopped handle over a caddy top applied with four gilt metal urn finials and a pierced foliate mount to the front, the sides with rectangular glazed panels, break arch front door on a moulded base and block feet, the signed 5.5inch gilt brass break arch dial flanked by two subsidiary dials, the left for rise and fall regulation, the right strike/silent, surmounted by a larger secondary date dial over the silvered Roman and Arabic chapter ring with heart shaped half quarter marks enclosing the finely matted centre with mock pendulum aperture and blued steel hands. The plates united by five knopped pillars, both going and striking trains with wire fuseses, the former terminating in a pivoted verge escapement, the latter with rack striking on a main bell repeating the quarters on a run of six graduated bells. The lot is sold with 2 case keys and an associated winding key. 42.5cm (17ins) high. (4)

**£12,000 - 18,000**

Daniel Quare a Quaker born in 1647, was admitted as Free Brother in the Clockmaker's Company in 1671 and served as Master in 1708. He later refused the office of Clockmaker to George I as his religion precluded him from swearing an oath of allegiance to the crown. Quare continued in business on his own until about 1715 when he took Stephen Horseman into partnership. He died in Croydon in 1724 and his business was carried on by Horseman until he fell into bankruptcy in 1733.

The lot being offered for sale is documented and photographed in George Kenney's article in *Antiquarian Horology*, Number One, Volume Thirty Seven, March 2016, pp. 37-54 & Fig.14.

The vendors family history reveals that this was purchased from M.Philip H. Scott Auctioneers, Northallerton on 10 May 1979 for £8,500. Previously sold in an anonymous London Auction room in 1969 for £2,450.







89\* TP

**A RARE ARCHITECTURAL PERIOD EBONY VENEERED  
LONGCASE CLOCK WITH VERGE PENDULUM ESCAPEMENT**

Joseph Knibb, Oxford. Circa 1665-70

The restored case with architectural pediment centred by a gilt brass shield over a plain frieze applied with foliate swags between Corinthian columns, the long slender trunk set with three panels standing proud on the long door, the sides with recessed panels, to a square base raised on squat ball feet, the 8.25 inch square brass dial signed in copperplate script along the lower edge 'Joseph Knibb Oxon Fecit', framed by winged cherub head spandrels around a narrow silvered chapter ring with outer minute band marked in fives, with Roman hours and standing wheatear half-hour markers set on the inner quarter-hour track, the finely matted centre with engraved rose and chamfered date aperture, with four turned latched dial feet to the weight-driven eight day movement, with tall shouldered plates measuring 8ins by 4.25ins and united by five latched, knopped and ringed pillars, the going train with bolt and shutter maintaining power to the four wheel train terminating in a verge escapement with 12.5 inch brass rod pendulum with pear shaped bob, the striking train activating a vertically mounted hammer striking on a bell secured to the frontplate.

The case re-built. 1.91m (6ft 3ins) high.

**£25,000 - 30,000**

**Provenance:**

Sir John Prestige

L.R.Bomford

Anon sale, Sotheby's 13 June 1980, lot 377

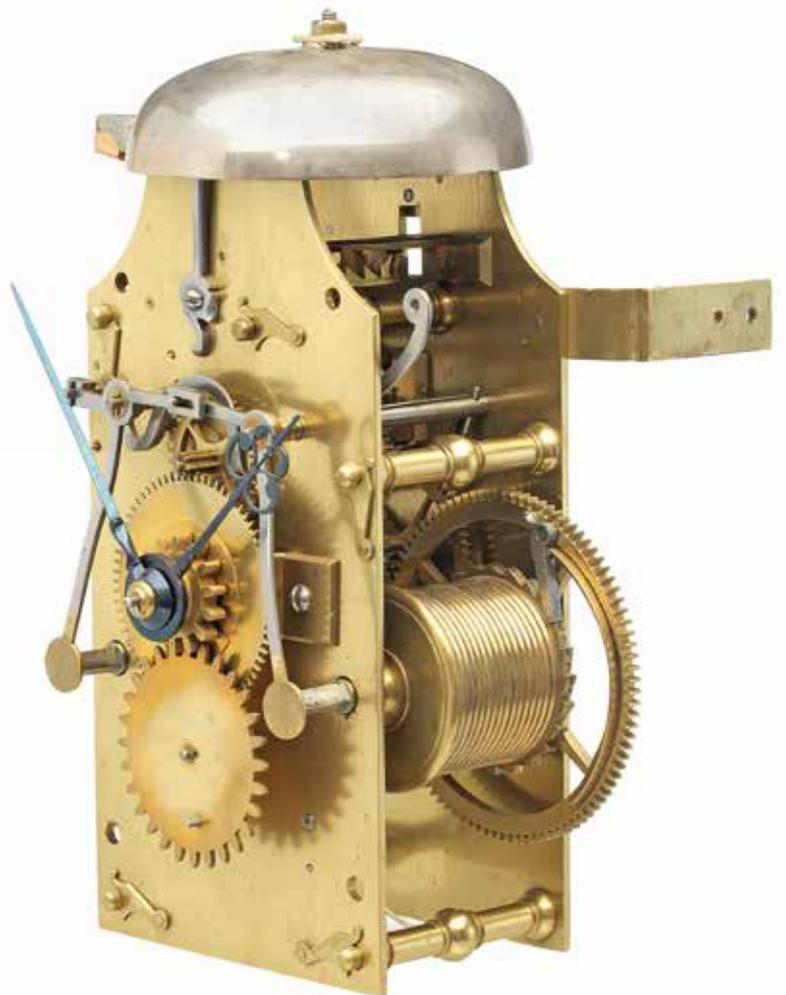
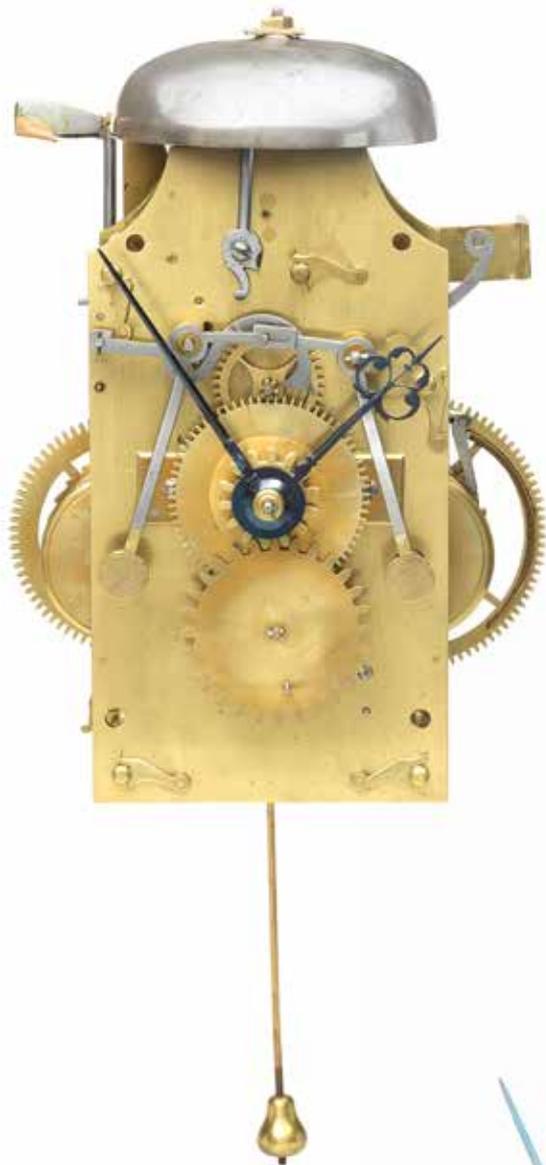
Christies 5 July 1989 lot 68.

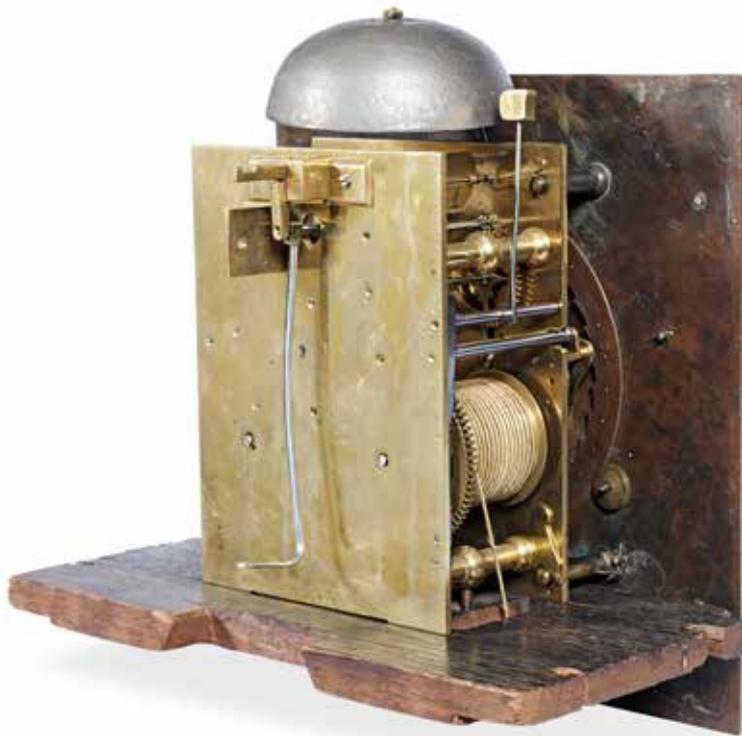
**Literature:**

Lee, R.A. (1964) *The Knibb Family Clockmakers*, pl.97, 143 and 144.

Garnier & Hollis, (2018) *Innovation and Collaboration, the early development of the pendulum clock in London*, Bonhams New Bond Street, September 2018, Exhibit number 52.

Attention should be drawn to the similarities to the work of Fromanteel, in particular the use of scallop-topped plates, a vertical hammer arbor and a high-positioned count wheel with internal detent. Note, in the same exhibition exhibit numbers 30, the 'Messer' wall clock converted to longcase by Ahasuerus Fromanteel c.1662; exhibit number 31 Ahasuerus Fromanteel c.1663; exhibit number 50 silver-mounted longcase by Ahasuerus Fromanteel c.1665. Another short pendulum verge longcase, in a cocus wood case by Edward East c.1668 was also exhibited and shares several similarities.





90<sup>TP</sup>

**A GOOD EARLY 18TH CENTURY NUMBERED 8-DAY BURR WALNUT LONGCASE CLOCK**

George Graham, London No.588, c.1717

The flat-topped hood with blind fret carved frieze set on three-quarter and quarter columns mounted with brass Doric capitals and bases, the long door punch numbered twice to the front edge, veneered with lively figuring and framed by an elaborate moulded edge, over a feather-banded rectangular base, the sides further inlaid with feather banded panels. The 11 inch square brass dial with double screwed Indian mask spandrels interspersed by foliate engraving, the right hand edge set with the maintaining power lever, the silvered Roman and Arabic chapter ring with floating lozenge half hour markers, finely matted centre with subsidiary dial, chamfered date aperture (with pin adjustment) and an applied nameplate, 'Geo: Graham, London', with original blued steel hands (the hour hand on a hexagonal boss) secured by four latched dial feet to the substantial weight driven, eight-day movement, the plates united by five heavily knopped pillars riveted to the back and latched to the frontplate, the going train with bolt and shutter maintaining power and anchor escapement with a long steel crutch to a pendulum with circular-section steel rod terminating in a brass bob with engraved rating nut. The striking train with pivoted steel rack striking on bell, supported on an oak seatboard, set with a brass L-shaped bracket to the backplate keying into a reciprocal T-shaped bracket on the backboard. 2.02m (6ft 7.5ins) high.

**£40,000 - 60,000**

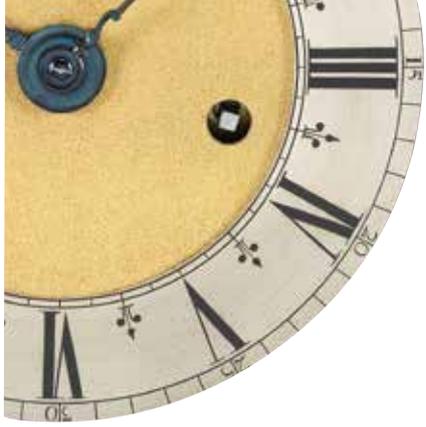
**Provenance:**

A Private UK collection, purchased from Asprey & Company 1972. Three letters from Asprey accompany the lot, all signed by Jack Pearce.





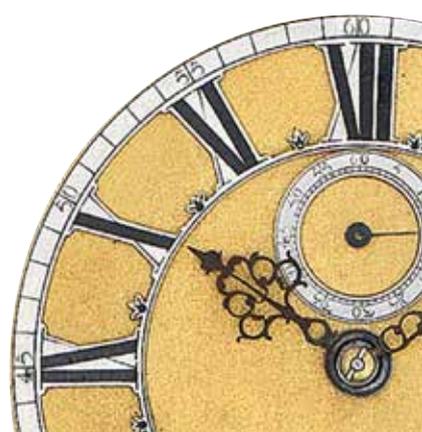




## The Clive Collection

Colin Clive is a collector with the eye for the exceptional. With a fascination for the mechanical combined with a highly scientific mind, Colin Clive studied at the Massachusetts Institute of Technology (MIT) and it was during this time that he was introduced by a friend to English clockmaking. Building his collection during the 1980's and 1990's, at a time when the finest clocks were appearing for sale at both auction and via clock dealers, he took the best advice when deciding which works to acquire, many of his advisors becoming close friends over the years. Within his London home the finest 18th century furniture and old master paintings act as a backdrop for a superlative group of clocks and watches from the Golden Age of English Horology. Having been custodian of the collection, he and his family have decided that now is the time to share the clocks and watches with like-minded collectors who will appreciate and enjoy the impeccable craftsmanship, mechanical ingenuity and three centuries of history that the collection embodies.

**A separate catalogue for the seven lots of the Clive Collection is available to buy at £20. It comprises 43 pages and over 50 images, with articles by Richard Garnier, Professor Jim Bennet and Andrew King.**





101

**EDWARD BANGER LONDON. AN EARLY SILVER KEY WIND VERGE PAIR CASE POCKET WATCH WITH ALARM**

Circa 1720

**The movement**

Engraved gilt full plate, plain steel three arm balance, verge escapement, pierced and engraved winged balance cock, silver regulation, Egyptian pillars

**The dial**

Silver champlevé, black in-filled Roman numerals, inner half hour and quarter hour markers, gilt rim, central alarm disc with in-filled black Arabic numerals with blued steel marker, single blued steel hour hand, winding holes for going and alarm

**The case**

engraved and pierced inner case, pierced and engraved square hinged outer with five knuckles  
Outer case 57mm

**£8,000 - 12,000**



Edward Banger (c.1668 – 1720) was apprenticed to Thomas Tompion in 1687 and became free of the Clockmakers Company in 1695. Tompion and Banger worked together between circa 1701-08, when the partnership was abruptly (and somewhat mysteriously) terminated. Banger produced extremely few pocket watches under his own name, only three are still known to exist.



102

**THOMAS TOMPION, LONDON. AN EARLY SILVER KEY WIND VERGE PAIR CASE POCKET WATCH WITH DATE**

Circa 1715

**The movement**

Engraved gilt full plate, plain three arm balance, verge escapement, pierced and engraved winged balance cock, silver regulation, Egyptian pillars, No.4144

**The dial**

Silver champlévé, black inlaid Roman numerals, black inlaid outer minute track with Arabic numeral five minute markers, gilt rim, aperture at 6 for date, blued steel beetle and poker hands

**The case**

Polished inner with indistinct makers mark, possibly IR, square hinged outer with 5 knuckles, numbered 4144 and WS under a crown

£15,000 - 20,000



**A HIGHLY IMPORTANT LATE 17TH CENTURY SILVER-MOUNTED EBONY, STRIKING AND QUARTER REPEATING MINIATURE TABLE CLOCK, WITH ROYAL PROVENANCE, KNOWN AS THE 'Q' CLOCK, THE SMALLEST EBONY CASED CLOCK BY THOMAS TOMPION IN THE WORLD**

Thomas Tompion, London, Number 222

**The case**

Of Phase Two design and surmounted by a unique silver folding, faceted scrolled handle with foliate terminals mounted in a pair of pommels, the caddy top mounted to each of the four sides with pierced silver mounts depicting a central urn of flowers over a Green Man mask issuing floral swags, the whole central section framed by the profile figureheads of the Royal Supporters, the Lion and the Unicorn, the former with bared teeth and shaggy mane, the latter with upright horn, the cornice of silver and with an intricate profile over a silver lined front door (both doors with keys and brass locks). The sides set with a pair of matching pierced silver sound frets centred by a male mask within an elaborate symmetrical pattern of foliate scrolls based on the designs of Daniel Marot, enclosed by a silver moulded frame, on a silver-banded base set within moulded borders, the base banded in silver. The whole wooden section of the case is separate from the metal base and lifts off for access via a unique locking system. In order to gain entry to the movement, the front door has to be unlocked so that a lever below the VI position can be engaged. This releases a pierced brass boss below the case which in turn releases a pair of hinged levers locating into pins set in the sides of the case.

**The dial**

The visible dial plate measuring 79mm x 85mm (3 1/8ths of an inch x 3 5/16ths of an inch), set to the upper left hand corner with a silvered sector marked in single units 0-20 to activate the rise and fall regulation; the upper right hand corner with a matching sector marked S and N to select Strike or No Strike, both sectors with blued steel hands and engraved foliate decoration flanking the engraved signature Tho: Tompion, London, Fecit. The silvered chapter ring with outer Arabic minutes marked in fives and interspersed with engraved fleur-de-lis to denote the half-quarters, the Roman numerals enclosed by a minute band and with standing 'meeting arrow head' half-hour markers, around a quarter hour track, the finely matted centre set to the upper half with a shaped aperture of individual design backed by a blued steel section to highlight the beating mock pendulum, the whole dial mounted with four silver mounts of unique design, with original blued steel hands. The dial plate measuring 80mm x 85mm and cast with a ridge along its upper edge to accommodate one of the three turned dial feet that latch to the front plate of the movement.

**The movement**

Of eight day duration and with twin chain-driven fusees. The plates measure 105mm x 84mm and are united by seven knopped and ringed pillars, with just 30mm between the plates, all seven pillars latched to the frontplate.

The going train with verge escapement, the pendulum with steel rod and turned brass lenticular bob, suspended from a pivoted shaped brass bar, the open end secured by an engraved brass faceplate with a U-shaped terminal centred around a rotating eccentric steel endpiece to enable the bar to rise and fall to alter the length of the pendulum.

The striking train sounding the hours on a bell mounted above the movement, the hammer with short steel shaft and shaped steel head. Some of the striking system, including the snail, are cut from thin steel sheet. The quarters are repeated on demand by pulling on either of the two cords that sit on each side of the case, each 15 minute interval past the current hour is represented by a single hammer blow on a bell mounted on the frontplate, behind the VI position. The two steel repeat levers are pivoted on the backplate, one on a post, the other with engraved straight footed cock.

The backplate is signed in an oval palm frond cartouche 'Tho Tompion London fecit' within an elaborate symmetrical pattern of foliate scrolls and floral swags, engraved by Graver 155, with a very rare '?' flourish to the 'i', found only on one other clock. The clock is numbered 222 along the lower edge, dating it to 1693.

*To the top of the raised handle 19.6cms (7.75ins)*

The late 20th century replica commissioned by the owner will also be included as part of this lot, see page 77 for full description. Sold together with a crank-handled winding key with British Museum tag.

**ESTIMATE ON REQUEST**

The King William III &  
Queen Mary II Royal Tompion  
No.222



## PROVENANCE

King William III & Queen Mary II, Kensington Palace  
By repute one of the Royal Dukes of York

The case and movement probably separated by 1845, if not earlier.

### The Case

By family repute purchased in France by the grandparents of Mrs. F.S. Alston of Lincolnshire  
By descent to her son the Rev. R.W. Alston, Curator of the Watts Gallery, Compton, Guildford  
Sale, Sotheby's, London, 8 July 1949, Lot 62 (with associated movement)  
to Courtenay A. Ilbert

### The Movement

Dr Douglas Heath, M.D., M.R.C.S., F.R.C.P. of The Cedars, Edgbaston  
Sale, Christie's, London, 17 June 1937, Lot 124, 325gns to Courtenay A. Ilbert

Courtenay A. Ilbert (1888-1956) reunited the case and movement in 1949

Bought by the Trustees of Sir James Caird, circa 1953  
Sale, Christie's London, 30 June 1993, Lot 275 (for £441,500)  
Anonymous Private Collection, USA  
Mr Colin Clive from 1998

## EXHIBITED

Victoria & Albert Museum, *Festival of Britain*, 1951  
*The Science Museum, London, British Clockmakers' Heritage Exhibition*, 1952, Exhibit no. 126  
Victoria and Albert Museum, 1968-1993  
The British Museum, 2001-2014

## LITERATURE

H.A. Lloyd: *The English Domestic Clock - its Evolution and History*, 1938, frontispiece & fig.22  
P.G. Dawson: *Silver Decoration on the English Bracket Clock*, *Antique Collector*, July/August 1950, fig.12  
R.W. Symonds: *Two Clocks in Tight Cases*, *Horological Journal*, March 1951 p.172, figs.145/6  
*Watchmaker, Jeweller and Silversmith*, March 1972, p.68  
*Catalogue of the British Clockmakers' Heritage Exhibition*, Science Museum, 1952, Exhibit no. 126  
*Horological Journal*, July 1952, p.460  
E. Hillary, *The Ilbert Collection*, *Horological Journal*, June 1955  
*The Private Collection of Sir James Caird*, privately published 1955, p.22-23  
*Catalogue of the BADA Golden Jubilee Exhibition* held at the Victoria & Albert Museum, May 1968, Exhibit no. 5  
*Antiquarian Horology* June 1959  
Percy G. Dawson: *Back-plates of English Domestic Spring Clocks*, *The Antique Collector*, April 1963, fig.8  
Eric Bruton: *Dictionary of Clocks and Watches*, 1963, ill. dust jacket  
Dawson, Drover and Parkes: *Early English Clocks*, 1982, fig.629  
C. Jagger: *Royal Clocks*, 1983, p.68-71  
Richard Garnier: *Striking Royal Connections*, *Country Life*, December 1990, p.128-121, fig.4  
Sale catalogue, Christie's London, 30 June 1993, lot 275 (sold for £441,500)  
*Clocks Magazine*, August 1993, p.44  
*Antiquarian Horology*, Summer 1994  
Sebastian Whitestone: *Tompion's Smallest Clock Copied and Contemplated*, *Antiquarian Horology*, December 2000, p.617  
Evans, Carter, Wright: *Thomas Tompion 300 Years, 2013*, p.192-193, p.222-223, p.434-437

We are grateful to Jeremy Evans for his help in preparing this catalogue entry.



**TO BE OFFERED AS PART OF LOT 103**

**AFTER THOMAS TOMPION**

A 20th century replica of the silver-mounted miniature ebony quarter repeating table clock, Thomas Tompion, London, Number 222. The movement by Gavin Perham, the case by Oliver Hart.

Expertly constructed and following the original in every detail, this fully striking and repeating clock took over two years to make. The dial and movement are both signed and, like the original, the movement is numbered along the bottom edge of the backplate. It is marked inside by the maker, Gavin Perham. Minor variations are the quarter hammer cock on the frontplate curves the opposite way, and the rise-and-fall regulation is of the more usual rack-and-pinion variety.  
195mm (7 11/16 in) high

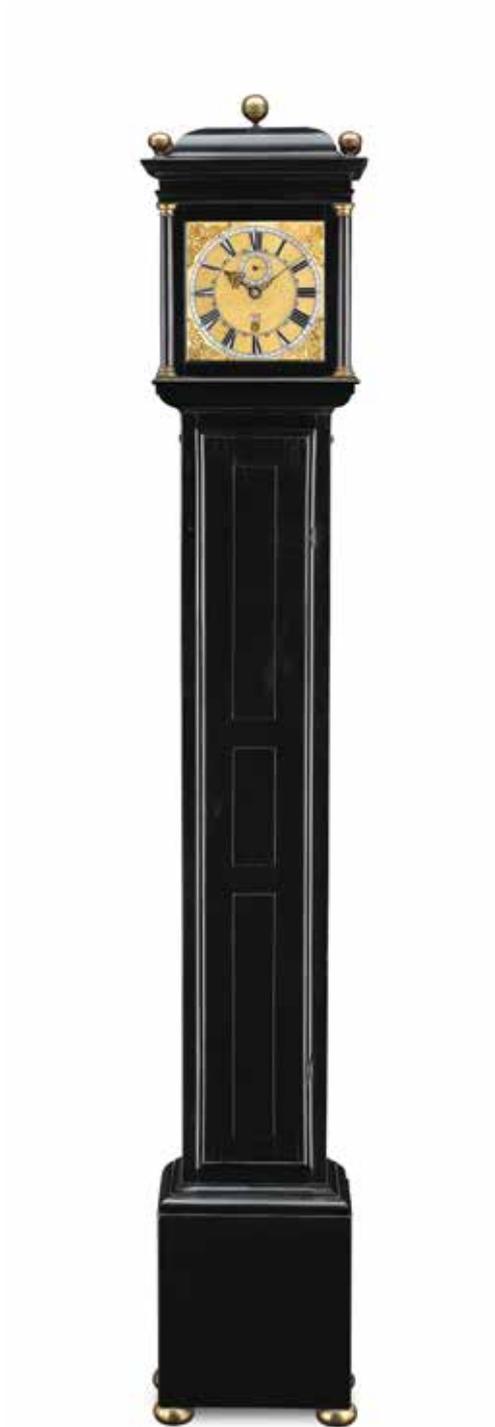
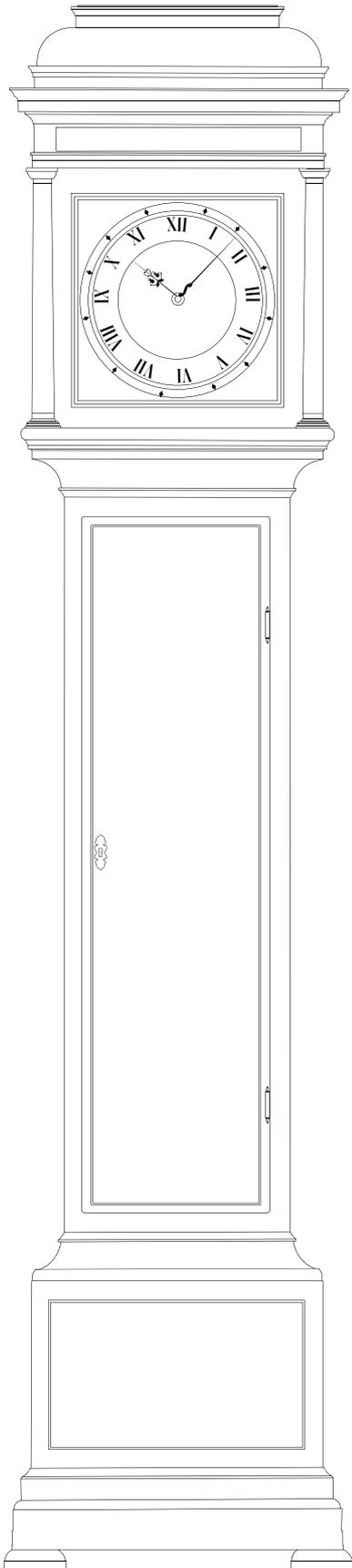
The clock is protected by a custom-made oak travelling case, with rising lid over a pair of double doors, fitted with shaped and fettled steel mounts, stamps to the underside 'O.HART'.

**Literature**

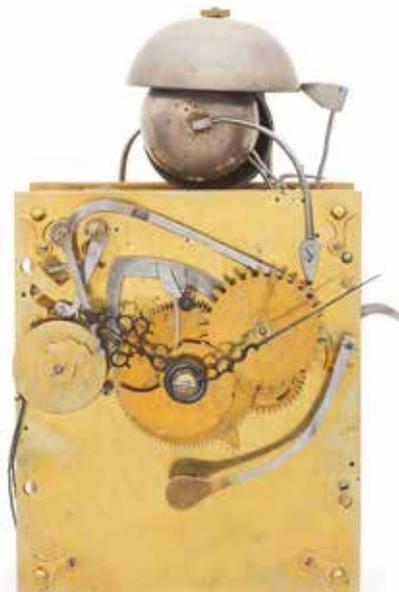
Whitestone: "Tompion's smallest clock copied and contemplated" *Antiquarian Horology*, Number 6, Volume 25, December 2000

The clock was commissioned by the current owner in the late 1990s when he decided to loan the original to the British Museum.





George Graham, no.707,  
scaled for comparison



104

**A FINE AND RARE EBONY MINIATURE LONGCASE CLOCK WITH SKELETONISED DIAL, MAINTAINING POWER AND QUARTER REPEAT FACILITY**

John Wise, London, circa 1675

**The case**

ebony veneered on an oak carcass, the rising hood with shallow caddy top and five brass ball finials over four brass-mounted Doric columns, the long trunk door just 7.5in wide, with spoon lock, and applied with three rectangular panels within a D-moulded edge, on a plain base raised on squat brass ball feet, the backboard set with sprung catch to secure the hood in the raised position for winding, together with a trunk door key with British Museum name tag.

**The dial**

the 7 inch square brass dial with unusual flowerhead and foliate scroll spandrels framing the skeletonised chapter ring with Arabic minute band and proud Roman numerals, interspersed by shallow dotted half hour marks, with applied silvered subsidiary seconds dial and chamfered date aperture, with shuttered winding square, with pierced blued steel hands.

**The movement**

the eight day, weight driven movement with plates united by five knopped and finned pillars, the single going train with bolt-and-shutter maintaining power to the anchor escapement with long pendulum suspended from an adjustable rating nut set on an open brass box secured to the backcock. The movement further set with a quarter repeating train activated via one of two cords hanging from each side of the trunk, the quarters struck on two bells and hammers, the hour struck on a separate bell mounted above, 1.75m (5ft 9ins) high

**£120,000 - 180,000**

**Provenance**

Sotheby's New Bond Street, 13th December 1988, lot no. 201

*John Wise was born in 1624 and baptised at Banbury, Oxfordshire. He was appointed to Peter Closon, the renowned lantern clock maker in 1638, but not made a freeman of the Clockmakers' Company until 1670. During the intervening thirty-two years he may have been working in Warwick, where he certainly maintained the two church clocks of St Nicholas and St Mary. To date there are no known clocks made by John Wise during this period, when his seven recorded sons were baptised at St Mary. From 1670 he appears to have worked in London, where over the years he took all his seven sons as apprentices. His eldest son, John, was apprenticed to his father in 1675 and probably succeeded to the family business until at least till 1720.*



105

**A FINE AND VERY RARE EBONY VENEERED GRANDE SONNERIE TABLE CLOCK, STRIKING THE RARE 'DOUBLE SIX' SYSTEM**

Joseph Knibb, London, circa 1685

**The case**

surmounted by a gilt brass tied-bud handle on circular pommels over three pierced brass mounts, the flat-topped cornice with moulded underside over glazed rectangular side panels and a moulded base, the front door with pierced sound fret and mask and scroll escutcheons.

**The dial**

measuring 6.5 inches square and signed along the lower edge 'Joseph Knibb, Londini fecit' and cornered by winged cherubs head spandrels, the silvered chapter ring with an outer minute band marked in 5s enclosing the Roman hours with fleur-de-lis half-hour markers, the matted centre with chamfered date aperture and blued steel hands.

**The movement**

the triple gut fusee movement with split front plates united by eight baluster-shaped latched pillars, the going train with knife-edge verge escapement, striking the quarters and every 15 minutes on a pair of graduated bells and the hours on a separate bell, activated via a pair of engraved countwheels mounted on the backplate. The backplate signed in a gentle arc across the centre, within shaded foliate scrolls terminating in flowerheads, enclosed by a single line border.

33cms (13ins) high

£100,000 - 150,000

Joseph Knibb's concern with the conservation of energy is evident throughout his working life. This extended particularly to his striking system with his double six Grande Sonnerie system Knibb saves 188 blows each day, over a conventional Grande Sonnerie wheel train. With a conventional 24 hour striking system, a day is divided in just two 12 hour periods. Knibb's double six system takes this a stage further by dividing the striking day into four quarters. In the first quarter of the day, from midnight to six am, the clock strikes one to six as expected, at seven am, the clock strikes one up to six at midday. The third quarter, the clock strikes at 1pm as expected up to six pm and then reverts to one at seven pm up to six at midnight. To assist the owners to familiarise themselves with the system, the first and third quarter of Knibb's ingenious movement will always be in step with any other conventional clock.

**Provenance**

Bobinet

A similar example was sold Christie's, July 2002, lot 88 for £107,850





106

**A VERY RARE MONTH-GOING 'PHASE ONE' SPRING CLOCK WITH ROMAN STRIKE AND TIC-TAC ESCAPEMENT**

Joseph Knibb, London, circa 1675

**The case**

ebony veneered on an oak carcass with shallow caddy top with tied bud handle over four ball finials with turned buds and a moulded cornice, the front door with silk-backed sound fret and twin mounts, each side with a long glazed panel, the rear door with central glazed panel on a moulded base with block feet.

**The dial**

nine inches square and cornered by winged cherub's head spandrels, the silvered chapter ring with Arabic minute track encircling the Roman numerals and fleur-de-lis half hour markers (the 4 denoted as IV to indicate the Roman strike system), with an inner quarter hour track, the very finely matted centre with chamfered date aperture below XII, signed along the lower edge below the chapter ring, with blued steel pierced and sculpted hands, and secured to the movement by four latched dial feet.

**The movement**

The plates just 1.75mm in thickness and united by eight slender knopped pillars, all latched to the frontplate, the substantial barrels with slim chains to the fusees, the five-wheel going train terminating in a tic-tac escapement, the pallets spanning two teeth the strike acting on a pair of bells and operated via a countwheel on the backplate.

**The backplate**

framed by a single line border and centred with the copperplate signature 'Joseph Knibb, Londini Fecit' within a foliate cartouche with bud terminal, above a pair of engraved branches with foliate scrolls above.

Together with two case keys, and a brass winding key with pierced foliate top section, secured by two British Museum tags.  
42cms (16ins) high

**£70,000 - 100,000**

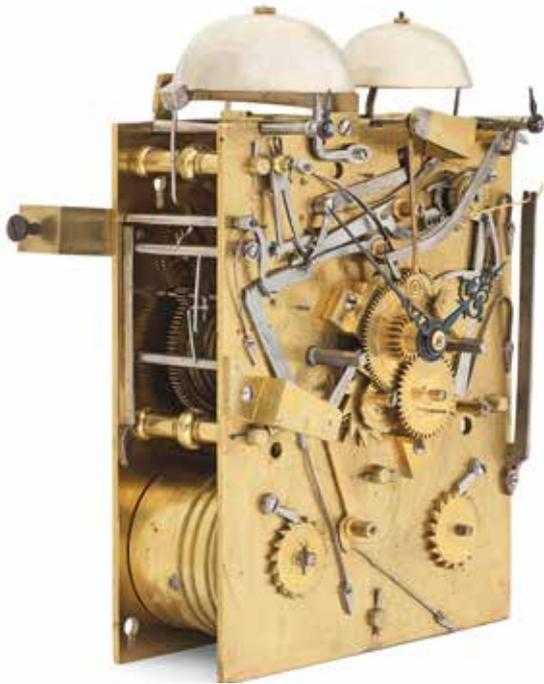
**Provenance**

A Private Scottish Collection  
Bobinet at Grosvenor House Antiques Fair, mid 1990s

Comparable clocks are in the National Trust collection at Lyme Park and the Lord Harris Collection at Belmont.

Similar examples by Joseph Knibb were sold in these rooms:  
14 December 2010, lot 96, a Dutch striking example with silver skeletonised dial sold for £153,600  
28 June 2011, lot 95, A Roman striking example with tic-tac escapement sold for £126,000





107  
**AN IMPRESSIVE EBONY TURNTABLE CLOCK  
 WITH KEYHOLE BACKPLATE OF TWELVE DAY DURATION**  
 Daniel Quare, London, circa 1705

**The case**

the stepped caddy top surmounted by five urn finials, the uppermost example larger in size and set on a plinth with scroll supports, further mounted with ribbons, floral swags and winged cherubs heads, the centre front mount with a central vacant cartouche flanked by cherubs in flight, the architrave set to all four sides with a repousse mount backed by red silk and interspersed by lions head mounts, on Doric columns to a stepped base on gadrooned feet, further set on a turntable base. With restorations; base replaced.

**The dial**

6 and 5/8ths of an inch wide by 7 1/2 inches high and signed in a reserve along the top edge, above XII, flanked by pierced mounts and the twin subsidiaries for rise-and-fall regulation and strike/not strike, each smaller dial within an unusual cast bezel with triangular top section, the silvered Roman and Arabic chapter ring with minute band framing the elaborate meeting-arrowhead half hour markers and inner quarter hour track to the finely matted centre with mock pendulum and date apertures, and blued steel hands.

**The movement**

The twin gut fusee movement of twelve day duration, set between two plates united by six knopped and finned pillars, with pivoted verge escapement and rack strike on a bell, the rise and fall through a fine and unusual geared rack, the hammer operated by a separate arbor with a slip linkage system, the striking with a flirt action snail and a locking piece for the rack hook released at the first turn of the gathering pallet, the under dial with small but significant features the quarter repeat acting on a separate bell. Further set with a (replaced) engraved backplate with wheatear border framing a central vase of flowers over a Green Man mask within strapwork and foliate scrolls, with additional signed apron.

Together with two case keys with a British Museum tag.  
 62 cms (24.5in) high.

**£80,000 - 120,000**

**Provenance**

R.A Lee. (Fine Arts) Ltd. Advertised in Antiquarian Horology, Volume 18, page 366 "A most unusual Queen Anne table clock made by Daniel Quare of London. The case work is of similar design to those cases made for clocks by Thomas Tompion."



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(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

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Would you like to receive information from us by email?  or post

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### If successful

I will collect the purchases myself

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: Fine Clocks	Sale date: Wednesday 19 June 2019
Sale no. 25441	Sale venue: New Bond Street

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£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
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**The auctioneer has discretion to split any bid at any time.**

Customer Number	Title
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Post / Zip code	Country
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Please tick if you have registered with us before <input type="checkbox"/>	

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Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

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Sale title: <b>The Clive Collection</b>	Sale date: Wednesday 19 June 2019												
Sale no. 25730	Sale venue: New Bond Street												
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Company name (to be invoiced if applicable)													
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City	County / State												
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*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*, and this will govern *Bonhams'* relationship with the *Buyer*.

### 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity

will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### **Contractual Description of a Lot**

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

#### **Estimates**

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

#### **Condition Reports**

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

#### **The Seller's responsibility to you**

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

#### **Bonhams' responsibility to you**

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

*Bonhams* undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

*Bonhams* does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

#### **Alterations**

*Descriptions* and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

### 4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

## 5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact.

We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

### Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

### Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

### Bidding by post or fax

*Absentee Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

### Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

*Bonhams* will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

### Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

**You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.**

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or *Absentee Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*  
25% of the *Hammer Price* above £2,500 and up to £300,000  
20% of the *Hammer Price* above £300,000 and up to £3,000,000  
13.9% of the *Hammer Price* above £3,000,000

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

## 8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.

The following symbols, shown beside the Lot number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the eighth working day after the Sale. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

### Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc  
Address: PO Box 4RY  
250 Regent Street  
London W1A 4RY  
Account Name: Bonhams 1793 Limited Trust Account  
Account Number: 25563009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

**Sterling personal cheque drawn on a UK branch of a bank or building society:** all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for *Lots* purchased by you at this Sale with notes or coins in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the Sale does not exceed £3,000, or the equivalent in the currency in which the Sale is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

**Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.**

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the Sale of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such Sale would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or be detrimental to *Bonhams'* reputation.

## 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to Sale Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the Sale are set out in the *Catalogue*.

## 11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)  
Wildlife Licensing  
Floor 1, Zone 17, Temple Quay House  
2 The Square, Temple Quay  
BRISTOL BS1 6EB  
Tel: +44 (0) 117 372 8774

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the *Lot*.

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any Sale in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

### Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

### Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

### Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

### Licensing Requirements Firearms Act 1968 as amended

*Bonhams* is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

*Lots* marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

*Lots* marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

*Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

*Lots* marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

### Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

## 18. FURNITURE

### Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

## 19. JEWELLERY

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

### Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 22. PORCELAIN AND GLASS

### Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

## 24. WINE

*Lots* which are lying under Bond and those liable to VAT may not be available for immediate collection.

#### Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

#### Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm  
15 to 30 years old – top shoulder (ts) or up to 5cm  
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

#### Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

#### Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*Buyers* outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

#### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

#### SYMBOLS

##### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

\*, †, \*, G, Ω, α see clause 8, VAT, for details.

#### DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from [info@bonhams.com](mailto:info@bonhams.com)

#### APPENDIX 1

##### CONTRACT FOR SALE

**IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.**

**Under this contract the Seller's liability in respect of the quality of the Lot, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.**

## 1 THE CONTRACT

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

## 2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

## 3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in

	<p>the <i>Catalogue</i> which is not printed in bold letters, the remainder of which <i>Entry</i> merely sets out (on the <i>Seller's</i> behalf) <i>Bonhams'</i> opinion about the <i>Lot</i> and which is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold. Any statement or representation other than that part of the <i>Entry</i> referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any <i>Description</i> or <i>Estimate</i>, whether made orally or in writing, including in the <i>Catalogue</i> or on <i>Bonhams' Website</i>, or by conduct, or otherwise, and whether by or on behalf of the <i>Seller</i> or <i>Bonhams</i> and whether made prior to or during the <i>Sale</i>, is not part of the <i>Contractual Description</i> upon which the <i>Lot</i> is sold.</p>	<p>8.1.5 to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;</p> <p>8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;</p>
<p>3.2 Except as provided in paragraph 2.1.5, the <i>Seller</i> does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any <i>Description</i> of the <i>Lot</i> or any <i>Estimate</i> in relation to it, nor of the accuracy or completeness of any <i>Description</i> or <i>Estimate</i> which may have been <i>Bonhams</i>. No such <i>Description</i> or <i>Estimate</i> is incorporated into this <i>Contract for Sale</i>.</p>	<p>7 <b>COLLECTION OF THE LOT</b></p> <p>7.1 Unless otherwise agreed in writing with you by <i>Bonhams</i>, the <i>Lot</i> will be released to you or to your order only when <i>Bonhams</i> has received cleared funds to the amount of the full <i>Purchase Price</i> and all other sums owed by you to the <i>Seller</i> and to <i>Bonhams</i>.</p> <p>7.2 The <i>Seller</i> is entitled to withhold possession from you of any other <i>Lot</i> he has sold to you at the same or at any other <i>Sale</i> and whether currently in <i>Bonhams'</i> possession or not, until payment in full and in cleared funds of the <i>Purchase Price</i> and all other sums due to the <i>Seller</i> and/or <i>Bonhams</i> in respect of the <i>Lot</i>.</p>	<p>8.1.7 to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;</p> <p>8.1.8 to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;</p>
<p>4 <b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b></p> <p>4.1 The <i>Seller</i> does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.</p> <p>4.2 The <i>Seller</i> will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the <i>Lot</i> or its fitness for any purpose.</p>	<p>7.3 You should note that <i>Bonhams</i> has reserved the right not to release the <i>Lot</i> to you until its investigations under paragraph 3.11 of the Buyers' agreement set out in Appendix 2 have been completed to <i>Bonhams'</i> satisfaction.</p> <p>7.4 You will collect and remove the <i>Lot</i> at your own expense from <i>Bonhams'</i> custody and/ or control or from the <i>Storage Contractor's</i> custody in accordance with <i>Bonhams'</i> instructions or requirements.</p> <p>7.5 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i>.</p>	<p>8.1.9 to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i>, any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i>; and</p> <p>8.1.10 so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.</p>
<p>5 <b>RISK, PROPERTY AND TITLE</b></p> <p>5.1 Risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>, or upon collection of the <i>Lot</i> if earlier. The <i>Seller</i> will not be responsible thereafter for the <i>Lot</i> prior to you collecting it from <i>Bonhams</i> or the <i>Storage Contractor</i>, with whom you have separate contract(s) as <i>Buyer</i>. You will indemnify the <i>Seller</i> and keep the <i>Seller</i> fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the <i>Lot</i> beyond 7 days from the day of the fall of the <i>Auctioneer's</i> hammer until you obtain full title to it.</p>	<p>7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the <i>Seller</i> if you do not remove the <i>Lot</i> in accordance with this paragraph 7 and will indemnify the <i>Seller</i> against all charges, costs, including any legal costs and fees, expenses and losses suffered by the <i>Seller</i> by reason of your failure to remove the <i>Lot</i> including any charges due under any <i>Storage Contract</i>. All such sums due to the <i>Seller</i> will be payable on demand.</p> <p>8 <b>FAILURE TO PAY FOR THE LOT</b></p>	<p>8.2 You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.</p>
<p>5.2 Title to the <i>Lot</i> remains in and is retained by the <i>Seller</i> until the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i> in relation to the <i>Lot</i> have been paid in full to, and received in cleared funds by, <i>Bonhams</i>.</p>	<p>8.1 If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i>, the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):</p>	<p>8.3 On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i>, after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i>, within 28 days of receipt of such monies by him or on his behalf.</p>
<p>6 <b>PAYMENT</b></p> <p>6.1 Your obligation to pay the <i>Purchase Price</i> arises when the <i>Lot</i> is knocked down to you on the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>.</p> <p>6.2 Time will be of the essence in relation to payment of the <i>Purchase Price</i> and all other sums payable by you to <i>Bonhams</i>. Unless agreed in writing with you by <i>Bonhams</i> on the <i>Seller's</i> behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to <i>Bonhams</i> by you in the currency in which the <i>Sale</i> was conducted by</p>	<p>8.1.1 to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;</p> <p>8.1.2 to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;</p> <p>8.1.3 to retain possession of the <i>Lot</i>;</p> <p>8.1.4 to remove and store the <i>Lot</i> at your expense;</p>	<p>9 <b>THE SELLER'S LIABILITY</b></p> <p>9.1 The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i>.</p> <p>9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term</p>

that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

## 10 MISCELLANEOUS

- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial

cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams Holdings Limited* and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## APPENDIX 2

### BUYER'S AGREEMENT WITH BONHAMS

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

## 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

<b>2</b>	<b>PERFORMANCE OF THE CONTRACT FOR SALE</b>	or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.	paragraph 4.2. These storage fees form part of our <i>Expenses</i> .
	You undertake to us personally that you will observe and comply with all your obligations and undertakings to the <i>Seller</i> under the <i>Contract for Sale</i> in respect of the <i>Lot</i> .		
<b>3</b>	<b>PAYMENT AND BUYER WARRANTIES</b>		
3.1	Unless agreed in writing between you and us or as otherwise set out in the <i>Notice to Bidders</i> , you must pay to us by not later than 4.30pm on the second working day following the <i>Sale</i> :	3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:	4.5 Until you have paid the <i>Purchase Price</i> and any <i>Expenses</i> in full the <i>Lot</i> will either be held by us as agent on behalf of the <i>Seller</i> or held by the <i>Storage Contractor</i> as agent on behalf of the <i>Seller</i> and ourselves on the terms contained in the <i>Storage Contract</i> .
3.1.1	the <i>Purchase Price</i> for the <i>Lot</i> ;	3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;	
3.1.2	a <i>Buyer's Premium</i> in accordance with the rates set out in the <i>Notice to Bidders</i> on each lot, and	3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;	4.6 You undertake to comply with the terms of any <i>Storage Contract</i> and in particular to pay the charges (and all costs of moving the <i>Lot</i> into storage) due under any <i>Storage Contract</i> . You acknowledge and agree that you will not be able to collect the <i>Lot</i> from the <i>Storage Contractor's</i> premises until you have paid the <i>Purchase Price</i> , any <i>Expenses</i> and all charges due under the <i>Storage Contract</i> .
3.1.3	if the <i>Lot</i> is marked [AR], an <i>Additional Premium</i> which is calculated and payable in accordance with the <i>Notice to Bidders</i> together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the <i>Sale</i> .	3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;	4.7 You will be wholly responsible for packing, handling and transport of the <i>Lot</i> on collection and for complying with all import or export regulations in connection with the <i>Lot</i> .
3.2	You must also pay us on demand any <i>Expenses</i> payable pursuant to this agreement.	3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and	4.8 You will be wholly responsible for any removal, storage, or other charges for any <i>Lot</i> not removed in accordance with paragraph 4.2, payable at our current rates, and any <i>Expenses</i> we incur (including any charges due under the <i>Storage Contract</i> ), all of which must be paid by you on demand and in any event before any collection of the <i>Lot</i> by you or on your behalf.
3.3	All payments to us must be made in the currency in which the <i>Sale</i> was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the <i>Notice to Bidders</i> . Our invoices will only be addressed to the registered <i>Bidder</i> unless the <i>Bidder</i> is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.	3.10.5 that you consent to <i>Bonhams</i> relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.	
3.4	Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.	3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the <i>Seller</i> , to our satisfaction at our discretion, we shall be entitled to retain <i>Lots</i> and/or proceeds of <i>Sale</i> , postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.	<b>5</b> <b>STORING THE LOT</b>
3.5	We may deduct and retain for our own benefit from the monies paid by you to us the <i>Buyer's Premium</i> , the <i>Commission</i> payable by the <i>Seller</i> in respect of the <i>Lot</i> , any <i>Expenses</i> and VAT and any interest earned and/or incurred until payment to the <i>Seller</i> .		We agree to store the <i>Lot</i> until the earlier of your removal of the <i>Lot</i> or until the time and date set out in the <i>Notice to Bidders</i> , on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) and, subject to paragraphs 3, 6 and 10, to be responsible as <i>bailee</i> to you for damage to or the loss or destruction of the <i>Lot</i> (notwithstanding that it is not your property before payment of the <i>Purchase Price</i> ). If you do not collect the <i>Lot</i> before the time and date set out in the <i>Notice to Bidders</i> (or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> ) we may remove the <i>Lot</i> to another location, the details of which will usually be set out in the relevant section of the <i>Catalogue</i> . If you have not paid for the <i>Lot</i> in accordance with paragraph 3, and the <i>Lot</i> is moved to any third party's premises, the <i>Lot</i> will be held by such third party strictly to <i>Bonhams'</i> order and we will retain our lien over the <i>Lot</i> until we have been paid in full in accordance with paragraph 3.
3.6	Time will be of the essence in relation to any payment payable to us. If you do not pay the <i>Purchase Price</i> , or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.		
3.7	Where a number of <i>Lots</i> have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the <i>Purchase Price</i> of each <i>Lot</i> and secondly pro-rata to pay all amounts due to <i>Bonhams</i> .		
3.8	You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:	<b>4</b> <b>COLLECTION OF THE LOT</b>	<b>6</b> <b>RESPONSIBILITY FOR THE LOT</b>
3.8.1	the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or	4.1 Subject to any power of the <i>Seller</i> or us to refuse to release the <i>Lot</i> to you, once you have paid to us; in cleared funds, everything due to the <i>Seller</i> and to us, and once we have completed our investigations under paragraph 3.11 we will release the <i>Lot</i> to you or as you may direct us in writing. The <i>Lot</i> will only be released on production of a buyer collection document, obtained from our cashier's office.	6.1 Title (ownership) in the <i>Lot</i> pass to you on payment of the <i>Purchase Price</i> to us in full in cleared funds, although we reserve the right not to release the <i>Lot</i> to you until our investigations have been completed to our satisfaction under paragraph 3.11.
3.8.2	located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.	4.2 You must collect and remove the <i>Lot</i> at your own expense by the date and time specified in the <i>Notice to Bidders</i> , or if no date is specified, by 4.30pm on the seventh day after the <i>Sale</i> .	6.2 Please note that under the <i>Contract for Sale</i> , the risk in the <i>Lot</i> passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the <i>Lot</i> if earlier, and you are advised to obtain insurance in respect of the <i>Lot</i> as soon as possible after the <i>Sale</i> .
3.9	You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion	4.4 If you have not collected the <i>Lot</i> by the date specified in the <i>Notice to Bidders</i> , you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the " <i>Storage Contract</i> ") with the <i>Storage Contractor</i> for the storage of the <i>Lot</i> on the then current standard terms and conditions agreed between <i>Bonhams</i> and the <i>Storage Contractor</i> (copies of which are available on request). If the <i>Lot</i> is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per <i>Lot</i> per day) will be payable from the expiry of the period referred to in	<b>7</b> <b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>
			7.1 If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):

7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	<b>8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>		9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10 OUR LIABILITY</b>	
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.12	having made reasonable efforts to inform you, to release your name and address to the <i>Seller</i> , so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	<b>9 FORGERIES</b>		10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		
		9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:		
		9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or		

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to

confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

### LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" *Bonhams* 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and *Definitions and Glossary*.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the *Conditions of Business*.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry form*, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the *Conditions of Business*.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the *Conditions of Business*.

**"Lot"** any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the *Conditions of Business*.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the *Conditions of Business* by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a *Specialist Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the *Conditions of Business* or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right"**: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee"**: a person to whom goods are entrusted.

**"indemnity"**: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings"**: proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down"**: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien"**: a right for the person who has possession of the *Lot* to retain possession of it.

**"risk"**: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title"**: the legal and equitable right to the ownership of a *Lot*.

**"tort"**: a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that—
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Bonhams Specialist Departments

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## 19th Century Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

London  
Matthew Bradbury  
+44 20 7468 8295

## 20th Century Fine Art

San Francisco  
Sonja Moro  
+1 415 694 9002

## Aboriginal Art

Australia  
Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

Los Angeles  
Fredric W. Backlar  
+1 323 436 5416 •

## American Paintings

New York  
Jennifer Jacobsen  
+1 917 206 1699

## Antiquities

London  
Francesca Hickin  
+44 20 7468 8226

## Antique Arms & Armour

London  
David Williams  
+44 20 7393 3807

## Art Collections, Estates & Valuations

London  
Harvey Cammell  
+44 (0) 20 7468 8340  
New York  
Sherri Cohen  
+1 917 206 1671  
Los Angeles  
Leslie Wright  
+1 323 436 5408  
Joseph Francaviglia  
+1 323 436 5443  
Lydia Ganley  
+1 323 436 4496  
San Francisco  
Victoria Richardson  
+1 415 503 3207  
Celeste Smith  
+1 415 503 3214

## Australian Art

Australia  
Merryn Schriever  
+61 2 8412 2222 Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+61 2 8412 2222

## Books, Maps & Manuscripts

London  
Matthew Haley  
+44 20 7393 3817  
New York  
Ian Ehling  
+1 212 644 9094 Darren Sutherland  
+1 212 461 6531  
Los Angeles  
Catherine Williamson  
+1 323 436 5442  
San Francisco  
Adam Stackhouse  
+1 415 503 3266

## British & European Glass

London  
John Sandon  
+44 20 7468 8244

## British Ceramics

London  
John Sandon  
+44 20 7468 8244

## California & Western Paintings & Sculpture

Los Angeles  
Scot Levitt  
+1 323 436 5425  
Kathy Wong  
+1 323 436 5415  
San Francisco  
Aaron Bastian  
+1 415 503 3241

## Carpets

London  
Helena Gumley-Mason  
+44 20 8393 2615

## Chinese & Asian Art

London  
Asaph Hyman  
+44 20 7468 5888  
Rosangela Assennato  
+44 20 7393 3883  
Edinburgh  
Ian Glennie  
+44 131 240 2299  
New York  
Bruce MacLaren  
+1 917 206 1677  
Los Angeles  
Rachel Du  
+1 323 436 5587  
San Francisco  
Dessa Goddard  
+1 415 503 3333  
Hong Kong  
Xibo Wang  
+852 3607 0010  
Sydney  
Yvett Klein  
+61 2 8412 2231

## Chinese Paintings

Hong Kong  
Iris Miao,  
+852 3607 0011

## Clocks

London  
James Stratton  
+44 20 7468 8364  
New York  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

London  
John Millensted  
+44 20 7393 3914  
Los Angeles  
Paul Song  
+1 323 436 5455

## Entertainment Memorabilia

London  
Katherine Schofield  
+44 20 7393 3871  
Los Angeles  
Catherine Williamson  
+1 323 436 5442  
Dana Hawkes  
+1 978 283 1518

## European Ceramics

London  
Sebastian Kuhn  
+44 20 7468 8384

## European Paintings

London  
Charles O' Brien  
+44 20 7468 8360  
New York  
Madalina Lazen  
+1 212 644 9108  
Los Angeles  
Mark Fisher  
+1 323 436 5488  
Rocco Rich  
+1 323 436 5410

## European Sculptures & Works of Art

London  
Michael Lake  
+44 20 8963 6813

## Furniture and Decorative Art

London  
Thomas Moore  
+44 20 8963 2816  
Los Angeles  
Angela Past  
+1 323 436 5422  
Anna Hicks  
+1 323 436 5463  
San Francisco  
Jeffrey Smith  
+1 415 215 7385

## Greek Art

London  
Anastasia Orfanidou  
+44 20 7468 8356

## Golf Sporting Memorabilia

Edinburgh  
Kevin McGimpsey  
+44 131 240 2296  
Hamish Wilson  
+44 131 240 0916

## Irish Art

London  
Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

London  
India Phillips  
+44 20 7468 8328  
New York  
Caitlyn Pickens  
+1 212 644 9135  
Los Angeles  
Kathy Wong  
+1 323 436 5415

## Indian, Himalayan & Southeast Asian Art

New York  
Mark Rasmussen  
+1 917 206 1688  
Hong Kong  
Edward Wilkinson  
+852 2918 4321

## Islamic & Indian Art

London  
Oliver White  
+44 20 7468 8303

## Japanese Art

London  
Suzannah Yip  
+44 20 7468 8368  
New York  
Jeff Olson  
+1 212 461 6516

## Jewellery

London  
Jean Ghika  
+44 20 7468 8282  
Emily Barber  
+44 20 7468 8284  
New York  
Brett O'Connor  
+1 212 461 6525  
Caroline Morrissey  
+1 212 644 9046  
Camille Barbier  
+1 212 644 9035  
Los Angeles  
Emily Waterfall  
+1 323 436 5426  
San Francisco  
Shannon Beck  
+1 415 503 3306  
Hong Kong  
Paul Redmayne  
+852 3607 0006

## Marine Art

London  
Veronique Scorer  
+44 20 7393 3962

**Mechanical Music**

London  
Jon Baddeley  
+44 20 7393 3872

**Modern & Contemporary**

**African Art**  
London  
Giles Peppiatt  
+ 44 20 7468 8355  
New York  
Hayley Grundy  
+1 917 206 1624

**Modern & Contemporary**

**Middle Eastern Art**  
London  
Nima Sagharchi  
+44 20 7468 8342

**Modern & Contemporary**

**South Asian Art**  
London  
Tahmina Ghaffar  
+44 207 468 8382

**Modern Decorative**

**Art + Design**  
London  
Mark Oliver  
+44 20 7393 3856  
New York  
Benjamin Walker  
+1 212 710 1306  
Dan Tolson  
+1 917 206 1611  
Los Angeles  
Jason Stein  
+1 323 436 5466

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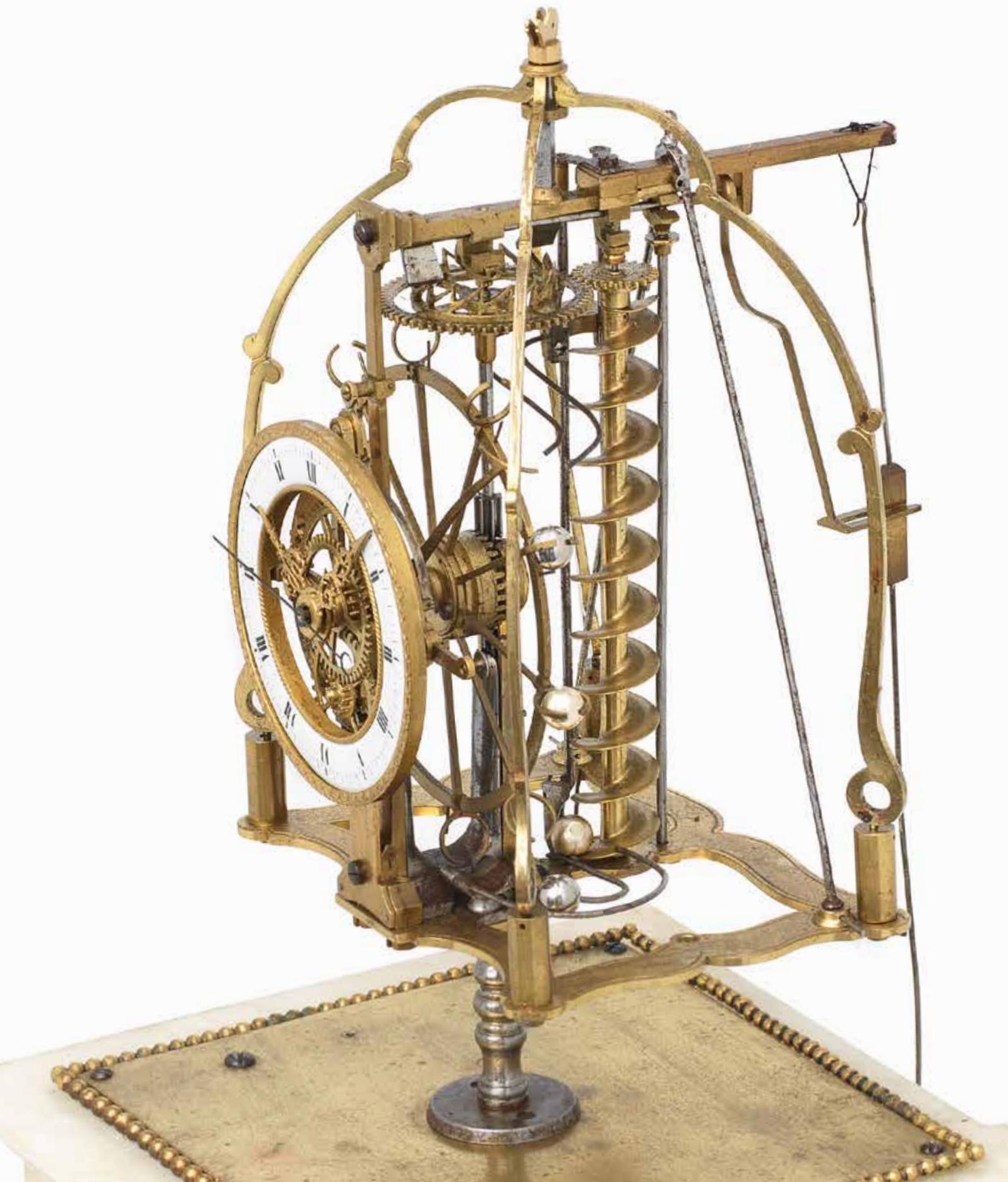
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